

**The Saga of Sadie Cade and Vi Montana**

**Screenplay by Timothy O. Riley**

**Based on the Novel By Sage Sweetwater**

1st Draft -- February-May 2009

Edited May 17 2009

EXT. AN ANCIENT DUSTY MESA -- NEW MEXICO -- LATE AFTERNOON

FROM ABOVE -- There is a large Horse Labyrinth (constructed from cherry wood) in a classic circle swirl, resembling a nautilus.

ANGLE TO --

There are tall wooden stakes driven into the ground at specific points. Dried and dyed skins hang from the posts like flags or visual guides. (There is only one way in and one way out).

A line of Indian braves start to guide nervous mustangs through the maze.

The horses are skittish at first-- but the short journey seems to calm them.

SCENE NOTE: *(It is a striking visual from some primeval past).*

Kicked up by many hooves, dust obscures the scene.

*SUDDENLY* --

TO:

EXT. A CONVENIENCE STORE/GAS-STATION -- DAY

A car pulls up to a parking space.

INSERT:

**"Come gather 'round girls and I'll tell you a tale."**

**Sage Sweetwater**

An attractive - modestly dressed - woman walks into the store.

INT. THE CONVENIENCE STORE -- SAME

She buys a lottery ticket.

WOMAN

I'll have one ticket for the lottery,  
please.

CASHIER

Just one, little lady?

WOMAN

Just one.  
(lightly  
conversational, shyly)  
They're all the numbers of my family  
member's birthdays...I feel lucky  
with the lord.

CASHIER

(knowing)  
Really?..Well, little lady,  
(amorously eying her  
attractive figure)  
Good luck.

WOMAN

(terse)  
It's about faith - not luck.

CASHIER

(guffaw)  
You've got to be kidding.

He raises his hands like he's being arrested.

CASHIER (CONT'D)

Guilty as charged...  
(down to her)  
You're cute, but you're full of shit.

She ignores him.

She hands him the numbers she's written on the lottery play-  
sheet.

He puts it through the machine and hands her the ticket.

He smiles, exposing his thick brown snaggletooth grin.

CASHIER (CONT'D)

Good luck.

EXT. THE CONVENIENCE STORE -- MOMENTS LATER

The woman returns to her car and drives off.

INSERT TITLE:

**The Saga of Sadie Cade and Vi Montana**

TO:

INT. A NICE LITTLE APARTMENT -- MORNING

The woman is making breakfast.

A.O. -- A TV is heard in the background.

TO:

TV TALKING HEAD

(perky female)

And now we have the winning numbers  
from last night's lottery...

(shaking her head,  
dramatically grinning --  
stretching the moment)

So, here they are ...for fifteen  
million, someone is going to be a  
very happy camper tonight.

2ND TALKING HEAD

(perky male)

That's right Gina, 15 million dollars  
would perk-up anyone's day...Read  
'em off.

As she reads them off, they scroll across the bottom of the screen.

Meanwhile -- In the kitchen...

INT. THE KITCHEN --SAME

The woman is making an omelet and toast.

Then -- Upon hearing the lottery announcement...

Her interest is perked.

Dropping everything, she forgets to turn off the gas heat.

The woman grabs her ticket and rushes into her living room.

TV SCREEN -- The numbers roll by.

She reads them off, slowly, as her eyes widen.

SADIE

You're kidding...

(disbelief)

This is insane. You're kidding me,  
Lord.

(excited beyond emotion)

You're kidding me!

FULL SHOT --

The numbers on her lottery ticket.

OVER TO --

The same numbers on the TV screen.

She starts to jump around her apartment, gleefully.

CLOSE ON --

Her eggs start to burn.

She rushes into the kitchen, as smoke from the burnt eggs sets off the fire alarm.

She removes the frying pan, setting it in the sink.

She Drowns the still smoking eggs with a stream of water.

Sitting down on the couch, head-in-hands, her eyes fill with tears.

SADIE

I can't believe it. I can't...

(looking up to the  
ceiling, direct)

Is there something you want of me,  
Lord?

Tears continue to streak her cheeks.

TO:

EXT. A BANK -- AFTERNOON

A car pulls up to the parking lot.

Sadie exits her car, stridently walking towards the bank doors.

INT. THE BANK -- SAME

She makes out a deposit slip.

She waits in line.

Finally a teller calls her.

She hands the teller the deposit slip and a cashiers check.

CLOSE ON --

The check is in the amount of 15 million dollars.

FAVORING THE TELLER --

Her jaw drops.

BANK TELLER

(politely)

Would you excuse me, please. For a deposit like this -- I need to talk to my supervisor.

SADIE

(all smiles)

Not a problem.

DISSOLVE TO:

*FLASHBACK: (A child (about 12) is beautifully playing a Mormon hymnal on the church organ).*

INT. A SMALL MORMON CHURCH -- MORNING

PULL BACK TO REVEAL --

A small Mormon congregation is singing along.

The services wind down and the Bishop approaches the child.

BISHOP

(kindly)

That was just gorgeous, Sadie...A truly stunning rendition.

THE CHILD

(smiling shyly)

I love to play, Bishop Johnson. I love to hear voices singing when I play.

BISHOP

(gently)

Well then, you should play for us often.

Taking her close...

BISHOP (CONT'D)

(honestly)

I see a future in the church for you -- child.

He leans back..

BISHOP (CONT'D)

Play something for me and make it sweet.

Sadie plays a beautiful Mormon hymn.

FADE OUT TO:

EXT. THE PISH MORMON CONVENT -- MORNING

The same car pulls up to the main administrative building.

Sadie exits her car and heads for the door.

INT. SISTER SUPERIOR PISH'S OFFICE -- SAME

Mother Superior, Pish, hands Sadie a contract, stating she is to serve her required 18 months as a missionary.

MOTHER PISH

(realistically)

Do you agree with the terms of the  
sisterhood?

CLOSE ON --

Sadie nods and signs it.

MOTHER PISH (CONT'D)

(gently smiles)

Welcome Sister Sadie.

(hands her a neatly

folded pile of convent

clothes)

You have work to do.

TO:

EXT. THE CONVENT GROUNDS -- DAY

FULL SHOT --A LOVELY AZURE SKY FILLS THE SCREEN, AS COTTON CLOUDS FLOAT BY.

ANGLE DOWN --

A sturdy jujub tree, heavy with fruit, swings... caught in a gentle breeze.

PULL BACK TO REVEAL --

A large jujub tree grove.

Several Sisters, dressed in there billowing blue mid-calf skirts and fluffy white blouses, are filling baskets with jujub fruit.

There is a large painted wooden archway over a road, leading to a turnaround and the main administrative building.

INSERT OVER: *The Pish LSD Convent, St. George Utah*

There is a fenced-in field with a small heard of cattle grazing off the alfalfa grass.

The valley is ringed by a snow-capped mountain range.

TRACKING -- One of the nuns drives a tractor up a dusty road towards a large barn.

INT. SAME: A SMALL SPARTAN BEDROOM

Sun streams through a long narrow window.

OVER TO --

Sadie (Mercedes Cade) throws off the sheet and pattered quilt. Slowly rising from her bed, she stretches her arms wide and yawns. She is dressed in a modest white ankle length nightgown.

CHARACTER NOTE --(*Mercedes Cade (Sadie) is in her mid-to-late 30's. She is intelligent, inquisitive and has piercing blue eyes. Her hair spills over her slender shoulders, tightly wrapped in a French braid. Her body is taugt and youthful-- her face sculptured and beautiful. (She joined the convent to look for her 'set-point'. It is that point in life where one can gain spiritual peace and happiness through devotion).*)

She doffs her nightgown and steps into the shower -- sweetly singing a Mormon hymnal, " Morning Breaks".

SADIE

(singing)

The morning breaks, the shadows flee  
Lo, Zion's standard is unfurled!  
The dawning of a brighter day! Etc..

Exiting the shower, she towels off and puts on her convent uniform-- the ubiquitous blue skirt and white blouse.

She kneels before a small cross on the wall and softly repeats a prayer from the Book of Mormon.

As she rises to leave the room--

A.O.-- We hear female voices conversing.

DISSOLVE TO:

INT. THE RETREAT HOUSE -- MOMENTS LATER

SCENE NOTE: (*The retreat house is where the sisters eat their meals and have meetings*).

Sadie enters the hall and takes a seat by her missionary partner and friend Annie.

She fills her plate with a hearty breakfast and turns to Annie.

SADIE  
 (sweetly)  
 Morning sister Ann.

ANNIE  
 Morning sister Sadie. And how was  
 your sleep?

SADIE  
 Restful and full of peace.

ANNIE  
 (slightly giggling)  
 As it should be, Sister.

CHARACTER NOTE: (*Annie is a tiny thing with braided raven hair and large brown doe eyes. This is her last day of her 18 month stint at the convent*).

SCENE NOTE: (*Sadie has already served 6 months of her 18 month missionary service*).

EXT. THE TURNAROUND BEFORE THE MAIN CHAPEL -- MOMENTS LATER

A yellow school bus with **Pish Convent** carefully painted on its side, sits idling in the driveway.

About twenty three nuns board the bus and it soon pulls away.

The bus leaves the convent grounds and rumbles down the road.

TO:

INT. THE BUS -- MOMENTS LATER

The nuns are singing and clapping their hands in time to a Mormon spiritual.

SHOT --

EXT. THE BUS -- SAME

A.O. -- The nuns joyous song can still be heard in the background.

The bus comes into our view, rolling down the road as it disappears over the rise.

EXT. A LARGE ROW-HOUSE NEIGHBORHOOD -- LATER

The bus pulls over and its doors swing open. Several nuns disembark, each holding copies of the Book of Mormon and a stack of pamphlets.

They disperse through the neighborhood, ready to perform their missionary duties, going house to house.

Sadie and Annie are among them.

A SERIES OF SCENES --

1. Annie and Sadie knock on a door. A man in a wife beater shirt answers.

MAN  
(snarling)  
What the fuck do you weirdos want!?

ANNIE  
We're missionaries and would like  
you to read...

Annie hands the man a pamphlet.

CLOSE ON --

It reads: "*Jesus Christ of the Latter Day Saints*".

The man crumples it up and tosses it at them.

MAN  
Get the fuck off my property!

He slams the door in their faces.

2. A nice elderly lady greets them at her door.

ELDERLY LADY  
(hunched but smiling)  
Well, aren't you two lovely girls.

SADIE  
Morning Mamm, My sister and I are  
from the Pish Convent and...

ELDERLY LADY  
Oh, you two are sisters. You don't  
look like sisters.

ANNIE  
No Mamm, we're not sisters. We're  
nuns.

ELDERLY LADY  
Are you Catholic?

SADIE  
(grinning)  
No mamm, Mormon missionaries. Would  
you like to read about the Church of  
the Latter Day Saints?

Annie holds out a pamphlet.

ELDERLY LADY

(frowning)

Mormons eh, you people don't believe  
in the real Jesus.

She slams the door in their faces.

3. A nice man takes their pamphlets and shakes their hands.

4. A nice elderly lady invites them into her house.

INT. -- NICE ELDERLY LADY'S HOUSE -- SAME

The nice elderly lady invites them to sit down on an ornate  
antique couch.

She offers them hot cocoa and cookies.

NICE ELDERLY LADY

So girls, you're missionaries?

Sadie and Annie answer "yes" in unison.

NICE ELDERLY LADY (CONT'D)

My late husband was a Mormon...devout  
Mormon. His biggest regret was that  
we didn't get married in the temple.  
I was raised Irish Catholic and wasn't  
too devout with that either.

(The woman digresses)

Do you mind if I smoke?

Sadie and Annie glance at each other and smile.

TO:

EXT. BACK IN THE CONVENT'S JUJUB GROVE -- MID-AFTERNOON

Sadie and Annie share a bagged lunch under a jujub tree.

CLOSE ON -- SADIE

Sadie sadly lowers her head.

SADIE

(maybe a tear or two)

I'm going to miss you Annie. It  
wont be right here without you.

ANNIE

(putting her hand on  
Sadie's shoulder)

Well, Sister, my 18 months are up  
and I need to go back to college. I  
just wish I was nearer to the Convent  
so I could visit you.

(MORE)

ANNIE (CONT'D)

But, I'll be sure to write. I won't  
abandon you, Sadie.

Sadie cups Annie's hands --

SADIE

And you will send me pictures?

ANNIE

(smiling reassuringly)

And I'll send pictures. You know  
Sadie, I'll never forget this place...  
Or the jujub trees.

(giggling)

And the jujub jam. I'll really miss  
Jujub jam and peanut butter.

A stiff breeze shakes the tree and fruit drops to the ground  
before them.

They both lean towards each other and hug...There is a bat-  
squeak of sexuality hidden in their embrace.

DISSOLVE TO:

INT. THE MAIN CHAPEL -- EVENING

SCENE NOTE: *(The main chapel has an unassuming internal  
structure but is quaint and thoughtful. Its pews are all  
mahogany and carefully carved. There is a large wooden cross  
behind the altar and a large oil painting of Joseph Smith  
adorns a wall beside it).*

Gordon B. Hinkley ascends to the lectern before the altar.

CHARACTER NOTE: *(Hinkley is the now 91 year old Prophet of  
the Mormon church. He has a kindly wrinkly face but also  
has a stern menacing gait to his manner).*

CLOSE ON -- HINKLEY

He smiles like an old wizard and opens a giant leather-bound  
copy of the Book of Mormon. It creaks like a squeaky rusty  
door.

P.O.V. HINKLEY-- SAME

He looks out upon the devoted sisters.

Thirty nuns are at their pews, heads bowed in spiritual  
thought, waiting for the consecration.

Hinkley slowly peals back a few pages of the book and  
begins...

PROPHET HINKLEY

(in a deep portentous  
voice)

Resist temptation and stay away from Satan's sullied dream of premarital sex and masturbation. It shall bring you low in the sight of God. Though your instincts shall tell you one thing...your eternal soul shall tell you another. As missionaries and good Mormon women, you are the light of a pure creation. You are the light of innocence. You, good women, need to educate the world that purity is a virtue not easily dismissed.

(emphatically)

Amen.

The sisters are parrots...

THE SISTERS

Amen...

EXT. THE TURNAROUND DRIVEWAY IN FRONT OF THE MAIN CHAPEL --  
DAY

Two Greyhound-like busses pull up.

Mormon pilgrim-tourists file out...anxious to prowl the Pish Convent grounds seeking spiritual fundamentalism in three hours.

TO:

Annie, loading out her luggage into a waiting van parked next to the busses, looks anxiously back at the convent.

DRIVER

(looking to Annie)

Are you ready to go, miss?

CLOSE ON --ANNIE

She looks back for one last time, thinks for a moment...then--

ANNIE

(entering the taxi  
van)

I finally feel I'm done with this.  
All of this.

The driver turns around.

DRIVER

What was that, miss.

ANNIE  
 (emphatically)  
 Let's go.

The van pulls out.

EXT. THE CONVENT GROUNDS -- SAME

Pilgrims mill about the convent grounds, taking in the simple life of the nuns and missionaries who work and call it home.

Sadie is offering the pilgrims cups of jujub fruit juice at a kiosk when -- She sees, in the distance, a large 18 wheeler pull up to the back of the barn.

FULL SHOT -- (THE BARN'S YELLOW PINE-WOOD IS BRILLIANT IN THE SUNLIGHT).

A sister superior approaches Sadie...

SISTER SUPERIOR  
 (motioning towards  
 the barn)  
 Sister Sadie, see what they have for  
 us.

SADIE  
 Of course, Sister.

Sadie crawls into a convent modified golf cart and heads towards the barn.

P.O.V. SADIE -- CONTINUOUS

She dutifully checks in the tack and feed totals on a clipboard, as bailers stack it in the back of the expansive barn.

A.O. -- Barnyard animals are braying in the background, smelling their meal.

Hay and feed dust obscures the scene.

DISSOLVE TO:

EXT. THE MONTANA STATE CAPITAL BUILDING -- DAY

INSERT: **The Capitol Building -- Helena -- Montana**

TO:

INT: THE CAPITAL BUILDING'S FORUM -- SAME

Vi is addressing the Montana congress in the cavernous hall.

CHARACTER NOTE: *(Vi (35 years of age) is a calico firebrand. Red hair, green eyes and a load of gravitas to her manner,*

*she knows what it is to wade into the wanton world of Montana 'good-ol-boy' politics. She is unafraid but disillusioned. She is starting to get tired of the struggle).*

VI

(serious, looking to  
her speech notes,  
passionately)

I'm not here as a politician, or as  
a member of this congress. I'm not  
here to lecture you but...Montana,  
like it or not, is an agrarian society --  
and we've lost sight of that fact.  
There is a matter of water rights,  
feed rights, pollution, animal rights  
and a host of other maladies...we're  
blind to.

(gesticulating)

We've dropped the ball...I fear to  
our detriment...There needs to be  
more hands on legislation guiding  
policies that...encourage the rancher,  
the farmer to...better...seek...a  
solution...

(her words start to  
fade, echoing into  
the hall's recessed  
corners.)

DISSOLVE TO:

INT. THE HALLS OF THE MONTANA CONGRESS -- MOMENTS LATER

A liberal congressman approaches Vi.

CONGRESSMAN

(shaking her hand)  
That was wonderful, Vi

VI

(grinning)  
And you were the only one listening...  
(rubbing her hands)  
No one cares about Montana  
anymore...I'm sick of it...I'm tired  
of these old-school rancher yahoos  
trotting out their greed like stud  
mustangs.

CONGRESSMAN

Vi, you've got to start somewhere.  
If anyone can make a change...it's  
you.

VI

(sighing, in disgust)  
 I'm not interested anymore...I've  
 had it. It's time for me to make a  
 change for me.

The congressman lays a hand on her shoulder.

CONGRESSMAN

That's for you to decide, Violet.  
 (a half-smile)  
 You know, we'll miss you around here  
 here...  
 (decidedly)  
 You better come back before things  
 get ugly.

VI

(eyes down, smirking)  
 We'll see.

Vi gives him a hug.

Vi walks on -- (She's on a mission to extricate her soul  
 from state politics).

FAVORING --

Vi cups a small box in her hands, walking down endless  
 hallways...

She stops at the main entrance to the government building's  
 guts.

Looking down she removes the top of the box.

CLOSE ON -- THE BOX'S INTERIOR --

Within, we see an intricate woodcut maze -- resembling 19th  
 century Chinese miniature design.

PULL IN --

The craftsmanship is amazing... In the center is a red circle  
 like a bulls eye.

SCENE NOTE: *(Only if one knew the puzzle could one figure it  
 out and Vi knows the puzzle).*

She stares at it for a moment, contemplating its complexity  
 and replaces the box top.

FLASHBACK -- CLIPS:

1. Vi sees herself walking the halls of Montana's state  
 government. Faces flash by strangers and friends.

2. Vi gives an impassioned speech on land management in the halls of the State Senate.

3. A State Senator shouts her down --

STATE SENATOR

(empirically)

This is an argument from an armchair politician who let's her emotions stand in the way of rational judgment. Montana is an agrarian state. It's ridiculous to set aside land for wild horses when ranchers are without grazing rights...You have no idea, Madam.

VI

(directly at the Senator)

Then I expect you to take these beautiful wild herds and grind them into cat and dog food...like big rats. Would that suit you?

There are boos and cheers on the floor.

DISSOLVE TO:

Vi reflecting --

VI (CONT'D)

(half smiling, to herself)

It's all about the labyrinth...

Vi turns for a last look of the main hall...

People are busy going about the business of State politics, seemingly oblivious.

Vi makes her way out the tall glass turnaround doors that lead to the parking lot --

She stops for a moment to reflect and then walks to her car.

VI (CONT'D)

(scoffing, looking back)

To hell with this place.

EXT. VI'S HOUSE -- MORNING

She has packed up most of her belongings in a U-Haul.

A couple of her friends throw a few more things into the back of her truck.

One of her friends hands her The Book of Mormon.

CLOSE ON -- The book.

TO:

VI'S FRIEND

I guess this is where you're headed.

Vi hugs her.

VI

I guess it is. I'm Utah bound.

VI'S FRIEND

(deeply hugging her)

God's speed and good luck, Vi.

Vi's truck and the U-Haul pulls away from her house and on down the road.

Vi pulls her truck up to the Montana Government building's parking lot.

INT: MONTANA CONGRESSIONAL BUILDING -- SAME

She enters the building and walks the labyrinthian halls, where she once stood her ground in the maze that is State politics.

Now, they seem empty and devoid of a soul.

As she moves down a familiar hall, one or two people acknowledge her presence but basically -- she is persona non grate'.

Several of her ex-colleagues duck their eyes as she passes by.

INT: VI'S OLD GOVERNMENT OFFICE -- SAME

Vi looks around and notices a beautifully framed photo of a wild mustang under an indoor plant she's forgotten.

She bends to pick it up and leaves.

EXT: GOVERNMENT OFFICE PARKING LOT -- SAME

Vi climbs into her truck, sets the toy Chinese labyrinth on the passenger seat and pulls on to the freeway, leaving her heritage behind...Forever.

EXT. THE PISH CONVENT -- LATE AFTERNOON

Vi's truck and tailer pulls up to the convent's administrative building.

A teenage sister acolyte rushes up to her truck as Vi exits.

TO VI:

CHARACTER NOTE: *(There is no taking away from the fact that Vi is extremely pretty in a late 30'ish red-headed freckled ginger way).*

YOUNG SISTER

(pleased)

Are you joining us here at the  
convent?

Vi takes a few things from her truck cab.

VI

(off-hand)

Of course I am.

YOUNG SISTER

(plaintive, all smiles)

Can I help you with your things?

VI

Of course you can.

The young sister gestures to her fellow acolytes and they line up to unload Vi's possessions like worker bees.

They stand there. They don't move, smiling at her.

Vi smiles back.

Suddenly--

Mercedes (Sadie) Cade shows up, swinging back the double doors to the guts of the administrative building.

Sadie ushers her in.

TO VI:

SADIE

(impressed)

You're quite the celebrity around  
here.

Checking Vi up and down...

SADIE (CONT'D)

Follow me.

Sadie leads VI down and around several hallways.

Sadie opens up a wide pine door to Mother Pish's office.

They both enter.

INT. SISTER PISH'S OFFICE -- SAME -- CONTINUOUS

SCENE NOTE: *(Mother Pish's office is modest in its strictly Mormon interior design. The only intricate artifice is the large wood-carved crucifix behind her desk).*

Mother Pish is at her desk...doing paper-work.

She sets the papers aside, looking up and locking into Vi's eyes.

SISTER PISH  
 (motherly pleased, in  
 slight recognition.)  
 Violet Reese. You are an angelic  
 thing to grace our modest church.  
 So good to see you here at the  
 convent.  
 (slightly troubled)  
 But, why are you here...

CLOSE ON --

Sisters Pish's demeanor becomes concerned.

SISTER PISH (CONT'D)  
 Are you Mormon now?

Vi thinks for a moment.

She looks over to Sadie...(suggestively) and smiles.

Sadie frowns -- not knowing how to take Vi's reaction. It seems inappropriate.

Vi looks back to Sister Pish...

VI  
 (emphatically)  
Yes, Sister Pish. I want to enter  
 the convent.

Vi, embarrassed, wipes her lipstick off her mouth suddenly remembering where she is.

Sisters Pish is gentle but has steel in her eyes.

SISTER PISH  
 (pointed)  
Well, you have work to do.

VI  
 Yes, I do. I know...a lot of work,  
 Good .

Sister Pish rises from her chair and walks to a window that overlooks the convent grounds.

The elderly Sister takes a breath...

SISTER PISH  
 (dipping her chin  
 onto her thumb)  
 Violet..I don't care and the church  
 doesn't care what you were before  
 you came here. We at the convent --  
 are not concerned with anything but  
 devotion to the prophet and his  
 teachings. I hope this is clear to  
 you.

VI  
 (serious)  
 I'm here to find God as a Mormon  
 Sister. I am willing and I'm newly  
 devout.

Sister Pish smiles and strokes Vi's fiery red locks...

SISTER PISH  
 I have a feeling about you, Violet...  
 A good feeling.

Sister Pish bends from the waist, her ancient lower back in  
 pain, straining to return to her chair.

Sadie helps her.

Sister Pish retrieves a church contract from her desk and  
 sets it before Vi.

SISTER PISH (CONT'D)  
 (business-like)  
 This is just a formality, Violet...A  
 contract --

Sister Pish presses the back of her hand against her  
 forehead, as if fatigued.

SISTER PISH (CONT'D)  
 --that you will fulfill your 18 months  
 as a sister and missionary in The  
 Church of Later Day Saints. You  
 abide by the rules -- and you can go  
 forward within the church  
 sisterhood...Read it.

Vi reads the contract quickly...

VI  
 I understand.

Vi signs the contract.

Vi looks up at Sadie.

SCENE NOTE: (*Sadie picks up on something Vi is communicating with her eyes. She's uncomfortable with it*).

CLOSE ON -- Sadie

Sadie averts Vi's subtle amorous glance.

TO SADIE:

SISTER PISH

Sister Cade, I'm going to pair you  
two up for the time being...

Pish looks to Vi...

SISTER PISH (CONT'D)

(resigned)

It's the tourist pilgrim season --  
and we've simply run out of room  
here.

(decidedly)

When the season settles down -- you'll  
get your own room -- shower,  
kitchen...it's very nice --

The phone rings and Sister Pish takes the call.

SCENE NOTE: (*It's an interesting call -- To her...at least*).

SISTERPISH

(into the phone, about  
church business)

Yes? Mother Pish here...Oh,  
really...Really?...Why not...Well,  
that makes sense. We can do  
that...What's the budget? -- Hold  
on.

Mother Pish puts a thumb over the receiver.

To Sadie...

MOTHER PISH

(apologetically)

I have to take this call.  
(whispering in Sadie's  
ear)

Show our new sister to your room,  
set her up a bed and show her the  
grounds.

SADIE

(nodding agreeably in  
servitude)

I will -- Mother Pish.

Mother Pish brings Sadie closer.

MOTHER PISH  
 (still whispering)  
 Be gentle at first, Sister Cade...  
 (knowing)  
 She's a feather in our cap...wouldn't  
 want to loose her.

SADIE  
 I understand.

Mother Pish ushers them away with a wave of her hand and returns to her phone conversation.

DISSOLVE TO:

EXT...WIDE SHOT: THE BEAUTIFUL CONVENT GROUNDS -- DAY

Sisters are out and about doing their chores --

TO:

Sadie and Vi appear over a hill, bouncing around in the convent's funky gasoline golf cart.

SCENE NOTE: (*Sadie is giving Vi the VIP tour. The convent is not in the best financial state and Mother Pish intrinsically knows Vi's political connections may be a Godsend*).

Sadie pulls up to a large extended barn complex.

SADIE  
 I'd like to show you what we do here.

VI  
 (amused, off-hand)  
 I'd like to see what we do here.

Sadie laughs.

SADIE  
 And so we shall.

INT. THE BARN COMPLEX -- SAME

Within the barn's environs -- there are horse stalls, a dairy, waxworks, a tannery, a jujub fruit refinery and a myriad of administrative offices.

SCENE NOTE: (*It all seems like a well oiled machine*).

TO:

Sisters are boxing-up jujub jam, as the jars move down a ramp --

They talk amongst themselves -- some giggling, some silent in their job.

Sadie looks to Vi -- proudly announcing.

SADIE  
(smiling broadly)  
Best in the world.

EXT. THE MAIN CHURCH HALL -- MOMENTS LATER

Sadie pulls the funky golf cart into the back parking lot.

INT. THE MAIN CHURCH HALL --SAME

SHORT TAKES --

1. She shows Vi the main church offices...the meeting room, dining room and the kitchen.
2. Sadie shows Vi into the main church hall.
3. A large pipe organ sits on a raised stage in the back of the hall.

TO:

A man is working underneath the foot-bass, testing the pressure and tuning the keys.

A.O. -- Low bass gut-notes fill the hall.

The man lifts his head from beneath the keyboard and sees Sadie.

MR. LINHART  
(smiling, acknowledging)  
Mercedes...Perfect, I need you right about now.

CHARACTER NOTE: *(Mr. Linhart is maybe in his early sixties. He's an affable sort. He is an expert in pipe organ technology and not shy about expressing that fact).*

TO:

Vi looks around the hall...impressed.

VI  
(to Sadie)  
This is a gorgeous hall, Sister Sadie.

Sadie smiles back.

SADIE  
It is, isn't it.  
(MORE)

SADIE (CONT'D)  
 And Violet, please call me  
 Sadie...Everybody else does  
 (motioning)  
 Except Mr.Linhart.

Mr. Linhart makes another adjustment to the organ's many stops, pulling them in-and-out, flashing a crooked grin.

VI  
 I will if you call me Vi...  
 (a bit flirty)  
 Everybody else does.

PULL BACK TO REVEAL --

There are large beautifully rendered portraits of Joseph Smith and Brigham Young, framing each side of the massive pipe organ.

SADIE  
 (familiar)  
 Mr. Linhart, hard at work - I see.

Mr. Linhart rises to his feet and stretches.

MR. LINHART  
 (wiping off a little  
 sweat)  
 It's a lot of work keeping this old  
 girl singing.

Looking to Vi and then to Sadie.

MR. LINHART (CONT'D)  
 Whose your friend.

SADIE  
 This is Violet...I mean Vi, our new  
 sister here. I'm showing her around.

MR. LINHART  
 Well, show her how well you play  
 while I do a few adjustments to this  
 monster.

He crawls up into the guts of the pipes.

VI  
 (excited)  
 Yes, yes...Play me something.

SADIE  
 Alright.

MR. LINHART

(laughing)

I'm ready when you are...Pay no attention to the man behind the pipes...He's just a plumber.

Vi girlishly lets out a tiny giggle.

Sadie sits at the multi-tiered keyboard and plays a large chord, reverberating off the walls.

MR. LINHART (CONT'D)

(shouting out)

Not so loud...bring it down a little...Play me an A minor on the keys and use the bass pedal.

Sadie complies and a sublime A minor chord fills the hall.

Vi holds her tummy, tickled from the low vibration.

MR. LINHART (CONT'D)

(shouting out)

That's good...good...Let's test my genius out.

SADIE

What do you want me to play?

MR. LINHART

I don 't know...anything. I just want to make sure everything works so I can get paid. Play some Bach.

He walks to the back of the hall to hear the acoustics.

BACK TO:

SADIE

I'm not too sure about that. I've been playing hymns...

MR. LINHART

I bet you know something.

(grinning)

Just play it.

SADIE

(shrugging)

How about Moonlight Sonata?

MR. LINHART

Works for me.

Sadie proceeds to play a tearful version of Beethoven's plaintive masterpiece.

The lilting melody resonates through the large chapel like a mournful voice looking for a heart.

MR. LINHART (CONT'D)  
 (disappointed,  
 insistent)  
 Come on Mercedes, hit some low registers...Hit the pedals...Get the pipes going. I don't work here for free, you know. Let's hear it.

SCENE NOTE: (*Sadie's playing suddenly becomes more emotionally strident, filling the church hall with sound. She plays Moonlight Sonata on 11*).

Then--

Sadie stops playing.

CLOSE ON VI --

She is transfixed --

SCENE NOTE: (*An angelic smile -- and then a tear rolls down her cheek*).

TO:

SADIE  
 (politely to Linhart)  
 How did that sound?

Smiling broadly, Mr. Linhart is obviously pleased with his pipe organ tinkering and Sadie's prowess at the keyboard.

He approaches her and gives her a rousing applause.

MR. LINHART  
 That was wonderful, Mercedes.

He touches his hand to her shoulder.

MR. LINHART (CONT'D)  
 (emphatically self  
 absorbed)  
 No digital crap will ever be so wonderful as that -- Don't you think?

TO:

VI  
 (disarmed)  
 That was from heaven.

MR. LINHART  
 (shaking his head)  
 The pipes are singing...that's all  
 that matters.  
 (laughing)  
 I'm a genius.

TO:

Sadie throws him a wide grin while hitting a stomach-rumbling low-note on the bass pedals.

TO:

INT. SADIE'S ROOM -- MOMENTS LATER

Two acolyte sisters are busy setting up a living space for Violet in one of the corners of Sadie's room.

They assemble and then lovingly dress the bed with gleaming white sheets, a down comforter and down pillows.

PAN ROOM --

Sadie's room may be a bit Spartan but has touches of an artist's mind throughout.

SHOTS--

1. There is a large beautifully carved crucifix over her bed.
2. There is a copy of The Book of Mormon on her nightstand along with two small framed portraits of Joseph Smith and Brigham Young.
3. There is a realistic painting of a seagull in a corner of the room with a locust in its mouth.
4. There is a small glass display cabinet full of porcelain figurines, Native American curios and scrimshaw.

INT. THE CONVENT HALLS -- SAME

Sadie is introducing Vi to some of the sisters.

All the usual polite introductions proceed.

Sadie excuses herself and Vi and the two walk up the hall.

Turning to Vi unobtrusively, Sadie gently takes her hand.

SADIE  
 I need to take you someplace where I  
 go when I need to think.

Vi looks down at Sadie's hand -- clasping her's...

VI  
 (motioning)  
 Lead on...sister.

INT. A TINY PAYER CHAPEL (TUCKED AWAY IN THE CONVENT) --SAME

Two oak lecterns stand in the middle of the room.

On one is a large old tattered copy of the Holy Bible. On the other sits an equally worn antique copy of The Book of Mormon.

PULL BACK --

Blowing the sacred trumpet, a marble statuary of the angel Moroni stands astride a modest religious alter.

There is an early 19th century quilt draping one of the back walls, depicting the birth of the Mormon church..

Sadie and Vi enter the small chapel cloister from the outside...still holding hands.

Upon entering, Vi pulls her hand away and puts it to her nose.

VI  
 Musty in here.

SADIE  
 (scoffing)  
 Not too many people come here anymore.  
 It's more like a museum than anything  
 else. But, I like it...

Sadie leaves the door wide open to clear the air.

Vi walks over to the statue of Moroni.

She looks it up and down and then...quotes Joseph Smith.

VI  
 "No matter what God requires, it is  
 right."

SADIE  
 (pleased)  
 So you've read the Prophet...

Vi steps back and looks at the intricate quilt, stealing a glance at the beautiful Sadie.

Vi again quotes Joseph Smith, looking suggestively into Sadie's eyes.

VI

(mildly flirty tone)

"Take away The Book of Mormon and Revelations and where is our religion?..We have none."

SADIE

(pleased again)

I'm impressed, sister. You've done some reading. That's one of my favorite quotes from the Prophet.

Sadie grabs Vi's hand and places it on the ancient copy of The Book of Mormon resting on the lectern --

SADIE (CONT'D)

(serious)

This is one of the first printings of The Book...printed just after the Prophet, Joseph Smith, was murdered...You are one of the few to touch it.

Vi is startled and pulls her hand from "The Book"...

SADIE (CONT'D)

(soft)

Sorry, Violet....I wanted you to know...This room is my source.

Sadie smiles, reassuringly, cupping Vi's hand in her's.

SADIE (CONT'D)

(preachy)

This is our reason for being here, Violet. When you forget, come here, it'll remind you why you serve.

VI

(understanding the drift)

Call me Vi, sister Sadie. I'm one of you now.

As they leave the tiny chapel, Sadie (again) holds Vi's hand.

ON:

SADIE

Let me show you our room.

She closes the cloistered chapel doors behind her, locking them tight.

INT. SADIE'S ROOM -- LATER -- NIGHT

Everyone in the convent is asleep.

EXT. THE CONVENT GROUNDS --

SCENE NOTE: *(The camera prowls the convent grounds...the barn, the fields, the main buildings etc).*

INT. SADIE'S ROOM -- SAME

CLOSE ON --

Sadie is asleep. Her classic beauty is silhouetted in moonlight.

PAN --

Vi's eyes are sexually pinned to Sadie's sleeping form.

She bites her lip.

She takes a deep breath and lets her fingers drop to her nether regions, pleasuring herself.

VI

(whispering)

What am I doing here...

EXT. THE JUJUB FIELDS -- DAY

WIDE SHOT --

Vi is being taught by some sisters how to harvest Jujub fruit.

She fills her basket and then tumbles head-over-foot, spilling fruit everywhere.

The sisters giggle.

INT. THE JUJUB PROCESSING BUILDING -- LATER -- DAY

In the jujub processing plant, Vi peels away the skins and tosses the naked fruit on a conveyer belt.

SHOWING:

The Jujub processing plant is alive with activity, making the fruit into jams, skin products, shampoo and other pharmacological and edible sundries.

AUDIO NOTE: *(The processing plant is loud -- as the machines grind out product).*

TO:

Vi is busy at jujub work -- when a Sister approaches her...

SISTER JENNY

(faux-sweetly)

There's to be a choir-bell practice tonight, Sister Violet...around eight.

VI

(faux-polite)

Of course...I'll see you there, Sister. Where's it going to be at...

SISTER JENNY

At the small chapel...Don't be late.

(smiling)

After all, you're our newest musician.

VI

(faux-agreeably)

I guess I am.

*NOTE -- It is obvious, these two women don't like each other.*

Vi looks down at her sore blistered hands, looking up to Sister Jenny --

VI (CONT'D)

(a bit devious)

I warn you, I have a lead ear.

SISTER JENNY

(reassuringly)

Don't worry about it...You'll fit in just fine. See you at eight.

Violet smiles, as the sound of the jujub plant drowns out her thoughts.

DISSOLVE TO:

INT. SADIE'S ROOM -- LATER

Vi is taking a steamy shower, scrubbing the days hard-work-dirt from her skin.

She exits, toweling the beads of water from her body.

Sadie enters the room.

Vi is naked -- arranging her convent clothes on the bed.

Sadie hands her her convent skirt, smiling--and nonchalantly brushing her hand across Vi's naked breasts...

SADIE

I hear you've been enlisted in the Bell-choir.

(giggling)

Vi dresses herself, trying not to take notice of Sadie's subtle flirtation.

VI

I'm not that great of a musician --  
Not like you.

SADIE

Well, maybe I can help you there.  
It would make me happy -- to show  
you how to play.

Vi pulls up her convent blouse and straightens it upon her shoulders.

VI

That would make me happy too, Sister.

TO:

INT: THE SMALL CHAPEL AT THE CONVENT -- DAY

A dozen sisters approach three small tables with hand-bells strategically assembled in organized rows.

Violet is among them.

Sister Pish is going to rehearse them in a rendition of 'O My Father'.

There are three singers behind the phalanx of bell ringers, comprising the choir.

TO:

Mother Pish raises her hands and the song begins.

WIDE SHOT --

The sister's hand-bells ring out a tune --

There is singing...

It is a beautiful rendering of "Oh My Father" (a traditional Mormon morning hymn).

Sadie is playing accompaniment on a small wurlitzer organ.

**"O my father, thou that dwellest**

**In the high and glorious place.**

**When shall I regain thy presence**

**And again behold thy holy face.**

**In thy secret habitation,**

Did my spirit once reside.  
 In my first childhood,  
 Was I nurtured near thy side --  
 Etc. and on --

TO:

INT. SISTER PISH'S OFFICE -- MORNING

The morning sunlight throws fingers across the room.  
 Sister Pish is at her wide oak desk, pouring over bills.  
 A young sister delivers the morning mail.  
 Sister Pish looks up to the young acolyte.

SISTER PISH  
 (smiling sweetly)  
 Thank you, sister, and would you  
 bring me some hot vanilla  
 milk...please.

The acolyte excuses herself with a nod.

Pish returns to the bills, throwing that day's mail aside in a hasty pile.

She begins talking to herself, tapping on an adding machine.  
 She shakes her head in disbelief.

SISTER PISH  
 (cupping her head in  
 hand)  
 We're finished....This convent is  
 finished.  
 (agonizing)  
 We're broke.

There is a portrait of Brigham Young across from her.

She picks up the pile of bills and angrily flings them at the painting.

She begins to weep...pointing at the portrait--

SISTER PISH (CONT'D)  
 (angry)  
You wont let this happen. It can't  
 happen...I wont let it!

She looks down and wipes the tears from her eyes.

She feels a hand resting on her shoulder.

CLOSE ON --

It is an inhuman hand, scaly, bluish in appearance and filled with sores.

She pulls away and it instantly disappears.

She looks around and sees the room is empty -- finally ignoring the vision altogether.

Looking down at her desk, Pish sees there is an envelope staring back at her.

CLOSE ON --

The return address on the envelope is an attorneys office.

Mother Pish takes the envelope in hand.

SISTER PISH (CONT'D)  
(full of contempt)  
So this is how it ends.

TO:

INT. CONVENT BARN -- LATER

In one of the stalls, Sadie is doing her awkward best milking a cow.

She takes two teats in her grasp.

Milk squirts into a pail.

The cow kicks the half-full bucket of milk over.

Sadie kicks the pail away in frustration.

Sadie wants to swear but thinks better of it.

Sadie is preoccupied with her new room mate, Vi.

Mother Pish enters the scene, chortling at the overturned milk pail.

SISTER PISH  
(smiling)  
No use crying over spilt milk, Sister  
Cade...Pray for another bucket and  
God will provide...We need to turn  
to the word in times like these.

Sister Pish takes Sadie's hands into hers.

Looking deep into Sadie's eyes she quotes Isaiah 41:17.

SISTER PISH (CONT'D)

(almost suffering)

When the poor and needy seek water  
and there is none and their tongues  
are parched from thirst, then I will  
answer when they cry to me. I,  
Israel's God, will not ever forsake  
them.

Sadie looks at Sister Pish with a peculiar look in her eye.

Sadie picks up the milk-pail.

SADIE

Thank You, Mother. Thank you.  
(laughing innocently)  
Lord bless this pail I'm about to  
fill.

Sadie puts the pail under the cow and continues milking its  
teats.

SCENE NOTE: *(Something is wrong with Sister Pish. She shows  
signs of mild dementia).*

EXT. SAME -- DAY

Vi is out in the jujub fields gathering fruit.

She wipes sweat from her brow.

Vi is busying herself with the tedious task of picking and  
preparing the jujub fruit. Her mind is distracted with images  
of Sister Sadie.

Sister Jenny approaches her.

CHARACTER NOTE: *(Jenny is a nosy convent busy body. She is  
wrapped up in the day to day politics of the convent and how  
the inside scoop might benefit her).*

SISTER JENNY

(all smiles)

You did fine at the rehearsal, Violet.  
You really have a sense of, of --  
(gesticulating)  
Cadence.

VI

(puzzled)

Cadence?

SISTER JENNY

You know...An innate sense of  
beat...That's rare in a person.

Vi has filled her basket with fruit.

SISTER JENNY (CONT'D)  
 I think you'll fit in just fine with  
 the bell choir...  
 (with a tinge of  
 sarcasm)  
 We needed somebody on the low tones.

Vi smirks at her.

VI  
 (a little facetiously)  
 That's good to know, Sister Jenny.

Vi loads her full basket on a small golf-cart driven wagon --  
 filled with the fruit.

The golf-cart, with a Sister at its helm, drives on, picking  
 up baskets of fruit on its way back to the processing plant.

ON --

VI (CONT'D)  
 (exhausted, to Jenny)  
 Well-- I'm done for today.

Vi dusts some leaves from her blouse and unceremoniously  
 starts walking towards the dormitory.

Jenny catches up --

SISTER JENNY  
 Can I walk with you, Violet?

VI  
 (formally)  
 You already are, sister.

SISTER JENNY  
 (inquisitively  
 conversational)  
 So...You were a senator in Montana  
 or Wyoming or something?

VI  
 I was...or something.

SISTER JENNY  
 (suspiciously,  
 inquisitively)  
 Then what are you doing here? Why  
 would a well known politician like  
 you be here?

VI  
 I have my reasons, as I'm sure you  
 do.

Vi trudges on with Jenny at her heels.

ON VI -- PULL UP

In the distance, over her shoulder, heavy grey clouds are forming into a nasty looking thunderhead.

A wind starts to whip at the Sister's skirts.

VI (CONT'D)  
(out-of-the-blue)  
How old are you, Sister?

SISTER JENNY  
21.

VI  
(laughing)  
I'm closing in on 40...  
(becoming serious)  
I need to find my place in life.  
You know, the labyrinths...the puzzles  
we face. I need to crack them.

SISTER JENNY  
The labyrinths?

VI  
The spiritual center of everything,  
Jenny. I thought I might find it  
through the Mormon church.

As the main buildings of the convent appear over a hillock, a streak of lightning splits the sky and distant thunder shakes the ground.

SISTER JENNY  
And maybe you will, Violet.

TO:

INT. SISTER PISH'S OFFICE -- MOMENTS LATER

She is sitting at her desk with the letter from the attorney in her hand.

She lays it down shaking her head.

She lifts and swings her head -- as if hearing a voice in the background.

The voice suddenly becomes plainly audible...

VOICE  
(speaking in a deep  
voice)  
Open it.

She turns her chair around and finds a man dressed in a 19th century black suit. He has a string tie and flat brimmed hat, leaning against the wall, looking not unlike the portrait of Brigham Young, framed and hanging beside him.

THE DEMON  
(glancing at the  
portrait)  
Nice likeness.

SISTER PISH  
(harshly)  
Who are you?

The shadowy man lifts the brim of his hat exposing his eyes.

CLOSE ON --

His eyes are unearthly...not human.

THE DEMON  
(knowingly)  
Of course you know who I am.

SISTER PISH  
I don't know you...Get out before I  
call the police!

She reaches over to dial 911.

The shadow-man gently removes her hand from the receiver.

THE DEMON  
(sardonically grinning)  
Who are you calling, Pish. There's  
no need to call anyone at this point.

She jerks her hand from his.

SISTER PISH  
(frightened)  
Leave me devil and this house of the  
lord -- you son of a bitch!

She picks up the receiver again and dials 911 but nothing happens.

She grabs her chest and sinks to her knees.

THE DEMON  
(again, broadly)  
I don't think so. Not before I ruin  
you and your pitiful little Convent.

He shows her the attorney's letter, then hands it to her .

## THE DEMON (CONT'D)

Open it, Pish.

Mother Pish takes the envelope and holds it over the flame of a white candle cradled in an iron antique holder.

It catches fire.

She lets it burn.

## SISTER PISH

This is what I think of you!

TO:

FLASHBACK SCENE --

Sadie is at her bank, drafting an anonymous check for the Pish Convent for \$500,000.

TO:

INT. AN ATTORNEYS OFFICE -- DAY

A legal eagle is busy at her large imposing oak desk.

She is quickly typing out a letter --

CLOSE ON --

It says... With a V.O.

**Dear Sister Pish,**

**My client wishes to remain anonymous. My client hopes that this generous donation will help in keeping your convent viable and an asset to the community which it has served for so many years.**

**Sara Degan, Attorney at Law**

She then prints it out.

She puts the letter, with a cashiers check, in an envelope addressed to the Pish Convent.

BACK TO:

INT. SISTER PISH'S OFFICE -- SAME

CLOSE ON --

The letter and the check smolder, turning to ashes on the candle holder's base.

## SISTER PISH

Now...get out!

The shadow-man walks to a corner.

THE DEMON  
(chuckling)  
You've just fucked yourself, lady.

He turns, facing her --

THE DEMON (CONT'D)  
(into her eyes)  
Look at me, Pish and know what you're  
up against.

Suddenly his features become sharp and they transform into a disturbing sight.

His features appear like something out of a hellish Heronious Bach painting.

They are distorted into a soul-freezing mockery of a human face.

THE DEMON (CONT'D)  
(whispering)  
The lord almighty is calling you.  
The end is coming. You've lost your  
mind.

And, with a final stuttering snigger, he disappears into the shadows.

Sister Pish looks up to the ceiling.

Staggered by her vision, she looks to the portrait of Joseph Smith.

SISTER PISH  
(pleading)  
Prophet, protect me...Joseph, have I  
lost my mind?

She swings her head, looking out the wide office windows.

It starts to snow like ash.

FADE OUT:

FADE IN --

INT. A ROOM AT THE CONVENT -- LATER

PAN --

The room is spartan. There is a bed and a nightstand, with a lamp precariously balanced on it -- but little else.

Several Sisters enter from the outside, carrying boxes of Violet's possessions and some furniture--

A small desk, a small armoire, another lamp, and a couple of chairs are placed (haphazardly) around the room.

Vi and Sadie enter the room and start arranging things.

A SISTER

(to Sadie)

Do you need any more help setting up  
Sister Violet's room?

SADIE

(kindly, stern)

I think we're fine.

VI

(smiling, to the  
Sisters)

Thank you...for the help, Sisters.  
Let me know if you need my help.

As the acolyte nuns exit, they unknowingly leave the door slightly ajar.

Sadie and Vi continue unloading and organizing Vi's stuff.

SADIE

(pleased, gesturing)

You have your own room now...no more  
bunking with me, I guess.

VI

Maybe I'm coming up in the world...

(sweetly)

I'll miss our arrangement, Sadie.

SADIE

So will I.

Vi takes her toy Chinese Labyrinth out of a small box and carefully sets it on the night stand.

Looking at the wood sculpture...

SADIE (CONT'D)

(quizzically)

What's that...It's beautiful.

VI

(smiles)

A long story. Someday I'll tell you  
about it.

Vi takes a toiletry bag into the bathroom and starts to fill a medicine cabinet.

She comes across a tube of pearl-red lipstick.

She closes the cabinet and looks at her reflection in the mirror.

She carefully applies some lipstick to her mouth -- like it's some sort of feminine race memory.

Sadie notices this.

She hangs Violet's clothes in the wardrobe.

SADIE  
(under her breath)  
Violet, are you planning to attend a  
dance?

Vi raises her forearm to wipe the lipstick from her mouth.

Sadie stops her.

SADIE (CONT'D)  
No, don't do that. You look  
...pretty.

VI  
(sighing)  
Sometimes I miss being pretty.

Slowly, Sadie turns Vi towards her.

ON --

Sister Jenny quietly enters the room and sees what is transpiring in the bathroom.

She remains very inconspicuous, raising her hand to her mouth in silent shock.

Sadie takes Vi into her slim arms and they share a soulful kiss together.

Sister Jenny's eyes widen and then narrow -- like scheming cat eyes.

She silently backs out of the room.

Scurrying down the hall --

SISTER JENNY  
(under her breath)  
I knew it. I knew it...Sinners.

EXT. THE CONVENT GROUNDS -- AFTERNOON

It continues to snow...

TO:

INT. THE MAIN CHAPEL -- SAME

The bell choir and ensemble are waiting for Sister Pish to arrive so the rehearsal can get underway.

The nuns, including Vi, are arranging their bells, as Sadie plays a Mormon tune on the old pipe organ.

Sister Jenny is there and eying Vi and Sadie with a modicum of contempt.

She nudges a nun standing at her side.

SISTER JENNY

See those two.

(motioning towards

Sadie and Vi, nodding)

Homo -- sexuals.

The nun to her side, smirks.

SISTER JENNY (CONT'D)

No, really...

(whispering)

They're lesbians.

The nun to her side shakes her head...

NUN

(in disbelief)

Jenny...That's silly. How bored are you. Anyway...

(digressing)

Where's Sister Pish? We have a show tomorrow....

(slightly distressed)

She's never late for rehearsal.

Another nun asks the choir --

ANOTHER NUN

(over the mounting

din)

Has anyone seen Sister Pish?

Everyone shakes their heads.

SADIE

(stern)

Well, Sisters, let's find her!

The nuns fan out, searching the grounds for the elderly Pish. There seems to be no sight of her. Outside the snowy grounds or inside the compound, she's vanished.

TO:

Sadie and Vi enter the small cloistered chapel (*noted in an earlier scene*).

SCENE NOTE: (*Sadie instinctively knows that Mother Pish enjoys the pious privacy of this particular room*).

INT. THE SMALL CHAPEL -- SAME

There are slender white candles burning before the alter.

ANGLE UP TO --

A crucifix...

The shadow of the beautifully carved wooden crucifix, dominating the alter, dances in candlelight.

ANGLE DOWN TO --

Sister Pish is genuflected before it in deep prayer.

Sadie approaches her, resting her hand on Pish's shoulder.

SADIE  
Are you alright, Sister?

Sister Pish looks up at Sadie.

She seems to be coming out of a trance.

Sister Pish recognizes Sadie and smiles.

SISTER PISH  
(lightheaded)  
Of course I'm fine...  
(unsteady, spacey)  
I just needed to pray before the  
cross.

Sister Pish seems to drift off.

MOTHER PISH  
(a bit wild eyed)  
You know, the end is near, Sisters.

Sadie and Vi help Sister Pish to her feet, wondering what's wrong with her.

SADIE

We have rehearsal today, Sister, and  
a performance to the congregation  
tomorrow.

Sister Pish looks confused but gathers her thoughts.

SISTER PISH

(resigned)

Yes, yes, I know...I know.

(smiling)

The show must go on...

They all exit the cloistered chapel.

Vi and Sadie steady the obviously ailing Pish under her arms.

INT. THE MAIN CHAPEL -- THE NEXT MORNING --SUNDAY

INSERT -- **Sunday**

The congregation has filled all the seats, murmuring, awaiting  
the morning's sermon and recital.

The bell ensemble is ready.

CAMERA SWEEP --

The bells are carefully assembled on large oaken tables.

OVER TO --

A Mormon elder strides to the lectern.

There is a large copy of The Book of Mormon resting on it.

He begins the sermon, as he opens the book to its middle --

AUDIO NOTE: *(His words echo, bouncing off the walls and into  
the ears of the willing congregation).*

MORMON ELDER

(strident)

Brothers and Sisters, we are united  
in our faith.

The congregation breaks out in thunderous applause.

He holds his hands above his head to quiet the congregation.

MORMON ELDER (CONT'D)

Do not forget -- our church has risen  
from obscurity, adversity,  
misunderstanding and persecution...

(raising his voice)

And yet we persevere...and grow.

(MORE)

MORMON ELDER (CONT'D)  
 We assemble converts everyday...all  
 over the world.

More applause -- and then a hush --

MORMON ELDER (CONT'D)  
 The founders of our church, Brother  
 Smith and Brother Young, would be  
 proud of our mission to let the world  
 know that the Christ is much more  
 than is put down in the new  
 testament...Amen.

The congregation is full of parrots --

THE CONGREGATION  
 Amen...

He clears his throat.

MORMON ELDER  
 (taking it down a  
 notch)  
 After all, we're here at the Pish  
 Convent -- and Sister Pish has done  
 her best to educate our good sisters  
 in the ways of the book. In the  
 last 50 years, Sister Pish has  
 provided a moral compass and made a  
 thriving haven for God's dear ones...  
Amen!

More applause--

THE CONGREGATION  
 Amen!

The Mormon elder extends his arms to the 80 year old Pish.

As she takes the wide stage, he kisses her cheeks, gently  
 guiding her to the podium.

Sister Pish receives a standing ovation.

She takes the mic.

SISTER PISH  
 (graciously)  
 Thank you all...so very much. I am  
 so thankful for this convent. It is  
 a gift to our Lord.

The applause becomes thunderous.

Mother Pish raises her arms to quiet the crowd.

She returns to the mic.

SISTER PISH (CONT'D)

(sweetly)

Our bell choir, here at the  
convent...has a wonderful program  
for all of you tonight. We'd like  
to start out with "Oh, My Father".

Sister Pish turns to the bell choir.

Raising her arms,

She cues the performers.

The audience personality changes to a pin dropped in an ocean  
wrapped in silence.

The bells start the music and the singers begin to follow.

It is truly a heart felt emotional version of the Mormon  
traditional hymn.

Half-way through, the congregation starts to sing, following  
along the lyric's line.

Everyone sways to the song.

The hymn ends with passionate cheers from the congregation.

Sister Pish turns to acknowledge the enraptured crowd.

She sees, in the front row, the shadow-man, grinning and  
clapping.

She tries to ignore the apparition.

She leans into the mic.

SISTER PISH (CONT'D)

(nervously, unsteady)

And now our version of 'How Great  
Thou Art'.

SUDDENLY --

Sister Pish staggers to catch her feet.

The congregation, instinctively, notices something is wrong.

A.O. -- There is murmuring among them.

Sister Pish turns to direct the performers.

The bell choir begins the hymn and as the song unfolds --

CLOSE ON -- SISTER PISH

Beads of sweat appear at her temples, running down her cheeks and neck like small streams.

The hymn concludes and she turns again to acknowledge the round of applause.

She looks to where the shadow-man was seated.

He is there and has transformed into the inhuman demon, vigorously clapping.

He stands and points to her.

SCENE NOTE: *(No one can see him but Sister Pish).*

THE DEMON

(shouting)

You've lost your mind, haven't you?!  
You shriveled bitch!

(snide)

Say bye-bye to your silly jujub  
heaven.

He rushes the stage like a demented dog.

Sister Pish tumbles backwards, as if being attacked by an invisible being.

The congregation rises to their feet in utter shock.

Sister Pish writhes and twitches on the stage floor in an apparent epileptic seizure (or stroke), vomiting and foaming at her mouth.

Chaos and outrage break out through the congregation.

SLOWLY FADE OUT:

TO:

INT. A HOSPITAL'S INTENSIVE CARE UNIT -- EVENING

CLOSE ON --

Sister Pish is unconscious and hooked up to every medical device imaginable.

PULL BACK TO REVEAL --

Sadie and several nuns are standing outside the room.

Looking through the glass at Sister Pish's pitiful state, some nuns are weeping.

FIRST NUN

(holding a tissue up  
to her nose)

What's happened here tonight is  
terrible for us, all of us.

SECOND NUN

The doctors say she's had a stroke,  
or something. They say she should  
recover.

SISTER JENNY

(In between sobs)

Dear God... will she recover?

(incidentally)

She was yelling at me in her office  
a few days ago...like she always  
does...She was fine.

(reserved)

If Sister Pish goes...The Convent  
goes.

In the shadows, Sadie is stoic, unbelieving, frowning in a  
corner.

A thin tear streaks her face.

She tries to stave the grief off but it overcomes her and  
she begins to sob.

TO:

Sister Pish wheezes on a ventilator - barely alive.

A.O. -- The beeps of the heart monitor punctuate the  
background.

DISSOLVE TO:

INT. SISTER PISH'S OFFICE -- DAY

Sister Pish's office is a beehive of activity.

Nuns and church Elders are going through and stacking her  
files.

Sadie is at Pish's large oak desk mulling over bills with a  
church Elder.

They both are shaking their heads.

CHURCH ELDER

(exasperated)

I knew the convent was in a little  
financial trouble, but what was the  
Good Sister thinking?

(MORE)

CHURCH ELDER (CONT'D)  
 (almost laughing)  
 Her books make no sense. This stack  
 of bills here has never been paid.

SADIE  
 (mystified)  
 I'm at a loss. None of us knew she  
 was loosing her health -- mental or  
 otherwise...  
 (pinched)  
 None of us knew.

CHURCH ELDER  
 (wiping sweat from  
 his brow, to Sadie)  
 This is going to hurt the Convent.  
 This is going to sting.

Sadie throws the Church Elder a stern glance.

SADIE  
 (pointed, harsh)  
 So -- where is God in all this?

ON -- The Church Elder sheepishly dips his eyes with no answer  
 for Sadie.

CHURCH ELDER  
 (resigned)  
 Your guess is as good as mine, Sister.

SCENE NOTE: *(Sadie is thoroughly disgusted. She sent money  
 through her attorney to rescue the Convent and she is now  
 suspicious. Where did the money go? Sadie could very well  
 save the Convent but she feels it's time to let the chips  
 fall where they may).*

EXT. THE CONVENT GROUNDS -- DAY

A line of nuns and acolytes watch as repo-men cart away some  
 of the farm equipment.

TO:

INT. THE MAIN CHAPEL-- SAME

Sadie sits at a pew, watching men disassemble the great organ.

She sits stoic, like a Greek statue, to what is transpiring  
 around her.

Vi joins her.

They sit silently together in thought -- Until

VI

It's not the end...I know you think  
it's the end.

Sadie leans over and kisses Vi's cheek.

SADIE

It's the end for me. I did my 18  
months. You have six more months to  
deal with this mess. I'm done--  
forever with the Mormon Church....I'm  
leaving.

VI

(disturbed)

What are we going to do then?..I'm  
not giving you up...Not for anything.

SADIE

I'm on my way to Colorado, Vi. I  
need to come to terms with myself  
somehow. Everything for me here is  
ruined -- except you and I... I'm  
leaving with a clear conscience.

Sadie brushes a strand of Vi's pretty red hair back from her  
eyes.

SADIE (CONT'D)

I'll send for you. I swear.

Vi takes Sadie in her arms...

VI

(almost whispering)

Swear on what?...The church?

Sadie kisses her full on the lips.

SADIE

I swear I love you.

VI

(smiling)

I know you do.

With no inhibitions, they share another kiss.

Workmen continue to disassemble the pipe organ.

One workman notices the nuns sensually kissing. As he and  
his partner lift a heavy pipe, he throws out a snarky  
comment...

WORKMAN

Hey, sisters, I think I like your  
church.

Vi turns and flips him off.

VI

(heated)

You sick little man. ...Fuck you.

The workman lifts his hands, as if surrendering to her onslaught.

Sadie grabs Vi and leads her out of the main chapel.

VI (CONT'D)

(still combative, to  
the workman)

Fuck you!

WORKMAN

Any time, darling. Any time...

DISSOLVE TO:

EXT. THE CONVENT TURNAROUND -- AFTERNOON

Vi is helping load Sadie's car.

Vi is downcast.

SADIE

Vi, you can come with me now.  
Leave the Convent and just come with  
me.

VI

(holding back tears)

This Convent is a mess, Sadie, and I  
think I can help. I don't see a  
choice. I'll wait to hear from you.

Vi places the small toy Chinese labyrinth into Sadie's hands.

VI (CONT'D)

(knowing)

You may need this.

SADIE

(taken aback)

It's beautiful, Vi. I can't take  
this.

VI

(insisting)

Keep it close...

Sadie takes Vi in her arms again.

SADIE

(smiling)

We're going to have a life together --  
Bet on it.

With a final hug, Sadie disappears into her car.

Placing the toy Chinese labyrinth model onto the passenger seat, she drives away.

In the rear-view mirror, she sees Vi clasping her hands to her face.

FADE OUT-

TO:

EXT. THE CONVENT -- DAY

Workmen are tearing down the **Pish Convent** sign that arches over the entrance to the grounds, carting it away.

TO:

Workmen are busy refurbishing all the convent's buildings.

Great yellow busses pull up and most of the Sisters and church elders leave.

SCENE NOTE: *(All that is left is a skeletal crew to make sense of what remains. Violet is among them).*

TO:

EXT. THE CONVENT TURNAROUND -- DAY

What is left of the staff, lines the turnaround--

A large expensive black Escalade pulls up and a powerful church Sister exits its environs. *(Her name is Juliet Burnside).*

CHARACTER NOTE: *(Sister Burnside has a humorless aerie about her. She has sharp features and a thin drawn mouth.)*

Behind her, an ambulance pulls up and two attendees roll a disabled Mother Pish up a ramp and into the the main building.

SCENE NOTE: *(Sister Burnside is eloquent about what is to be done with the Pish Convent, as she elucidates)...*

BURNSIDE

(steely)

God and the church bless you all...Our mission is true...Sister Pish is true and we need to remain true to

(MORE)

BURNSIDE (CONT'D)  
 God and his will for this Retreat.  
 We will make the Pish Retreat  
 something Sister Pish will be proud  
 of...Amen -- Sisters.

The Sisters parrot...

SISTERS  
 Amen...

She looks around.

BURNSIDE  
 (sharply)  
 Is there a Sister Violet here..?

VI  
 (raising her hand)  
 I'm here, Sister...

CLOSE ON -- BURNSIDE

BURNSIDE  
 (stern)  
Good, then let's get to work.

TO:

EXT. SADIE DRIVES TO COLORADO -- CONTINUOUS

It's a beautiful travelogue -- but it ends rather abruptly...at her sister Emily's place.

Emily sets Sadie up in the spare bedroom.

CHARACTER NOTE: *(Emily is Sadie's younger sister. She is an R.N. at the local hospital and does charity work at the homeless shelter. She is blonde and spunky).*

EMILY  
 (all smiles)  
 Congratulations on finishing your mission.

SADIE  
 (Sadie, hugging her sister)  
 Thanks Em. Thanks for putting me up. I just need a little time to gather myself and figure out where to go from here.

EMILY  
 You can stay as long as you like. I've missed you...missed you like a steak dinner.

A SERIES OF SCENES --

1. Sadie settles into her sister's nice but cramped apartment.
2. Sadie volunteers her services and works along side her sister at the local homeless shelter.
3. To Sadie's consternation, her sister stubbornly insists on setting up embarrassing blind dates with good Mormon men that go nowhere.
4. Sadie is always on her laptop searching for real estate in New Mexico.
5. On Ebay, She finds a broken-down 2000 acre horse ranch in the middle of nowhere.
6. Sadie types in a bid for \$175,000 and sends it.

SCENE NOTE (*This all leads to her ultimately leaving her sister's graces. For Sadie is New Mexico bound*)--

EXT. EMILY'S APT -- DAY

Sadie is packing her car and uhaul.

Emily gives her a bear-big hug and a kiss on the cheek.

EMILY

I hope you know what your doing.

SADIE

Don't worry about me, Em.

She hands Emily an envelope.

SADIE (CONT'D)

Don't open it until I leave.

EMILY

Whatever you say. You know I love you...You're crazy but I love you, Sis.

SADIE

I love you too...I'll be in touch after I settle in. Take care, OK?

They hug again--

As Sadie drives off, Emily opens the envelope.

Her eyes widen in disbelief.

EMILY

(stunned)

Holy fucking shit!

Emily looks up as Sadie's car fades out of view.

CLOSE ON -- The Envelop's contents. --

It is a cashiers check for \$1,000,000.

Emily is questioning her eyes and begins to laugh out loud in utter shock.

EXT. SADIE'S CAR AND U-HAUL -- AFTERNOON

It traverses a grade, passing a large painted sign-- beautifully depicting an agrarian vista.

It says: '**Welcome to New Mexico...Land of Enchantment**'.

CRANE UP-- Her car and the squeaky U-Haul -- slowly -- become ant-like lost within an immense empty landscape dotted by purple buttes and patchy skies..

INT. SADIE'S CAR -- SAME

She is humming a tune with a huge grin streaking her lovely face.

TO:

EXT. THE PISH CONVENT -- DAY

SCENE NOTE: *(It is no longer the Pish Convent).*

Workers are hanging a new archway sign leading up to the turnaround.

It says: '**Pish Orchard Retreat**'

INT. SISTER PISH'S OFFICE -- DAY

Burnside is sitting behind Sister Pish's desk, looking at Vi, frowning.

BURNSIDE

Sister Violet, as you know, it's a very sad time.

(shaking her head,  
feigning despair)

A sad time indeed.

Vi begins to speak-- but Burnside cuts her off with a hand gesture.

BURNSIDE (CONT'D)

(pleased)

We are so fortunate that you came to us -- a blessed Sister, A believer in the church...

(MORE)

BURNSIDE (CONT'D)

(sniggering)

Even if you're a politician from Montana.

(serious, pointed)

We're going to need your knowledge, Violet.

(sitting back, crossing her arms)

We're getting a large grant from the church to get 'The Pish Retreat' underway. It's going to be sticky...a lot of legal paperwork. Can you help me?

VI

Of course, Sister...I think I'm here for that reason.

BURNSIDE

(smiling)

I knew I could count on you, Violet.

EXT. 'THE PISH ORCHARDS' -- THE NEXT DAY

A line of yellow busses pull up to the main building.

CLOSE ON --

'**The Pish Convent**' signs across the busses have all been removed replaced by '**Pish Orchard Retreat**'.

There are church nurses waiting to unload the passengers.

The passengers are retired elderly nuns in different states of decay. (*Some are ambulate-- others are on walkers and even wheelchairs*).

The nurses and helpers guide them into the main building.

SCENE NOTE: (*The Pish Convent has devolved into a nun's retirement home and Mormon tourist attraction*).

TO:

INT. VIOLET'S ROOM -- LATER

Sitting at her desk, there is a thick pile of legal papers, deeds and church grants before her.

She leans back in her chair and sighs.

VI

(to the ceiling god, exasperated)

This is not the reason I was put here.

She looks to her right at a framed photo of her and Sadie, sitting before full fat baskets of jujube fruit.

She picks up the framed photo.

VI (CONT'D)

(to herself)

Where are you now, Sadie?

From the framed photo --

DISSOLVE TO:

EXT. A FUNKY RANCH BARN -- DAY

Sadie's car pulls up to the ranch house.

An elderly man approaches her car -- all smiles.

*CHARACTER NOTE: (Charlie is dressed in neatly pressed overalls and a white collard shirt. An elaborate Indian turquoise string tie is loosely pulled around his collar. A perfectly woven golden straw cowboy hat crowns his wrinkled tanned head).*

Sadie exits her car, looking around, taking in a deep breath, sniffing at the air.

SADIE

Smells good to me, Charlie. I think I'll like it here.

She thrusts her hand forward to shake his.

*SCENE NOTE: (Charlie owns a slightly dilapidated horse ranch that's been in his family for generations. He is next to ancient now, his wife has died and he can't afford to pay the hired help anymore. He desperately wants to sell. His grand kids put the ranch up for bids on the internet and then along came Sadie to save the day).*

Charlie takes Sadie's hand, shaking it vigorously.

CHARLIE

(all smiles)

You must be Mercedes.

(taken aback)

Well, ain't you a pretty thing...I never expected that.

Sadie is blushing.

SADIE

Thanks... That's nice.

CHARLIE

(broadly, raising an  
eyebrow)

You sure you can take this ranch on,  
Mercedes? There's some problems  
around here, ya know...And not little  
ones at that.

SADIE

(confidently)

I think I can handle it...

(into his eyes)

Call me Sadie. Mercedes is the name  
on the deed.

CHARLIE

OK, Sadie, you got 2,000 acres to  
handle and a bunch of wild ponies.  
Let's take the tour.

He leads her to the barn and shows her 24 deserted horse  
stalls in fair condition.

He disappears to to back of the barn and retrieves a rusty  
dented 4-wheel ATV.

He starts the engine and motions her to climb on board.

CHARLIE (CONT'D)

Come on! See what your money bought.

They peel out of the barn and onto the property.

He rolls up to a two acre fenced in pin, yelling above the  
din of the ATV engine's growl.

CHARLIE (CONT'D)

(motioning with his  
hand)

This is for your trained stock. I  
sold all mine off before you ever  
came around...It's too bad...the  
rest are goddamn wild. You're going  
to have to pin 'em and train 'em.

SADIE

Sounds like a lot of work but it's  
sounds like fun to me.

Charlie finds this is all amusing.

CHARLIE

(grinning)

Well, Sadie, let's take a look at  
what's left of the herd.

Charlie takes them into the interior of the ranch.

They come over a hill, as the ranch fans out below them like a great bowl into 100s of acres of grassland.

A herd of about 200 wild mustangs peacefully graze.

He stops the ATV's motor and there is a hush--

Sadie is transfixed.

CHARLIE (CONT'D)

I got 'em cheap...real cheap. \$25 a head. They're yours now...

(serious)

If you can train 'em, you can make some good money. I just can't do it anymore, goddamn it.

(a downward glance)

Since my wife died...hell, I'm an old man...

SADIE

I know I'm going to be happy here, Charlie. And you should be happy too. This is a beautiful spot of heaven that you are sharing with me.

CHARLIE

(smiling)

I'll miss it dearly...But, I have a feeling about you, Sadie. You'll take care of the ranch like an angel would.

He starts up the engine to the ATV and they head back towards the funky little ranch-house.

TO:

INT. A HOSPITAL-LIKE ROOM AT THE PISH RETREAT -- DAY

Sister Pish is wheeled to her bedroom and hooked up to a myriad of medical machines.

Vi is there and the two women exchange smiles.

Vi takes Pish's hands, gently stroking them.

SCENE NOTE: *(Sister Pish is unable to speak, but communicates with yes and no shakes of her head).*

Burnside, imperiously, enters the room.

She looks around, observing the dutiful nurses attending Sister Pish.

Burnside acknowledges Vi.

Motioning Vi away, she takes a seat by the suffering Sister Pish.

BURNSIDE  
 (faux-emotional)  
 Dear Sister, I am glad to see you  
 again.

Sister Pish nods, yes.

BURNSIDE (CONT'D)  
 (condescending)  
 You know, the Convent is in chapter  
 11. It no longer exists on paper,  
 dear Sister.

Pish frowns and shakes her head "no".

BURNSIDE (CONT'D)  
 I hate to be the one with bad news,  
 good Sister...But the elders have  
 given me the responsibility of saving  
 this Convent by any means possible..

Vi sits silently to the side.

Pish continues to shake her head 'no'.

BURNSIDE (CONT'D)  
 The church has decided to turn the  
 Pish Convent into The Pish Farms and  
 Orchard of Retreat. This will be  
 for retired nuns and tourists. Their  
 money will help keep this, so called,  
 convent afloat.

Pish frowns, still shaking her head "no".

BURNSIDE (CONT'D)  
 (kind, yet creepy)  
 Good Sister, everything will work  
 itself out. You'll see --  
 (reassuringly)  
 You can live your life here proudly--  
 with no shame -- as the figurehead.

Vi gets up and leaves in disgust.

FAVORING -- Burnside becomes more sinister in her meaning.

BURNSIDE (CONT'D)  
 (takes Sister Pish's  
 hands in hers)  
 There, there good Sister. I will  
 see to everything... no need to worry.

Burnside then strokes Mother Pish's thinning hair...

Pish turns away--

BURNSIDE (CONT'D)  
 (calculated)  
 Rest now, Sister, rest...The Lord is  
 with us.

CLOSE ON --

Sister Pish gives Burnside as hard a look as anyone whose  
 ever recovered from a massive stroke can give.

TO:

INT. A HIGH-END HIGH-TECH GYM -- AFTERNOON

Bodies are gyrating, pumping, stretching, running, lifting  
 and bending-- in a the environs of an angular chromed and  
 steel architectural riot.

The patrons are all women...The men are trainers.

SHOT -- The camera sneaks around.

There is a tumult of activity.

Around a corner --

CLOSE ON--

There is a boxing ring.

Two women are pummeling the hell out of each other.

Their moves are studied and lightning quick.

One lays a nasty right hook on the other, sending her and  
 her protective helmet flying across the floor.

She rises to her feet, as blood drains from her nostrils in  
 two streams.

The other woman whips her head-gear off with authority.

A thick ribbon of women line the ring.

THE WOMAN

You see!?  
 (instructive)  
 ...You have to protect yourself--  
 (motioning)  
 Against a fake and a hook. Simply  
 put-- you're going to wind up on the  
 canvas and that's a fact, girls.

She hugs the woman she knocked to the ground.

They touch gloves.

The ladies lining the ring give her a round of applause.

A.O. --

A voice crackles over the speaker system.

P.A. VOICE

Andie, there's a call for you...line  
2.

CHARACTER NOTE: (*Andie Sue is a structurally beautiful 6' hard-body. She owns a hugely successful women's only gym. She has videos, DVDs and books, on the subject of fitness, that have made her a millionaire*).

(*She is also Vi's ex-lover*).

INT. ANDIE SUE'S OFFICE -- SAME

Andie enters her office.

As her secretary informs her of the caller's identity, a concerned look stripes her features...

ANDIE'S SECRETARY

It's Violet.

(Andie reacts with trepidation)...

To her secretary--

ANDIE SUE

(sniggering)

Now what.

Andie punches line 2, lifting the receiver to her ear --

ANDIE SUE (CONT'D)

(seemingly casual)

Hello, gorgeous. What do you need.

I'm here for you.

VI

Andie, you sound like a breath of fresh air. Listen, I know I left you hanging, but I really need you now.

ANDIE SUE

You name it and I'm there. I never hold a grudge...You know that.

TO:

EXT. THE PISH RETREAT TURNAROUND -- AFTERNOON

A Harley motorcycle pulls up.

Andie Sue pulls her hog to a stop, swinging down the kickstand.

A nun approaches her.

The nun is taken aback by her black leather chaps and unapologetic butch appearance.

A NUN  
(indignant)  
Who are you?

ANDIE SUE  
(plain)  
I'm here to pick up Violet.

A NUN  
Pick her up for what? I think she's  
busy.

Andie Sue strides forward.

The nun backs off.

ANDIE SUE  
She's not busy enough for me.

INT. VI'S ROOM -- MOMENTS LATER

Vi sits on the edge of her bed, head down contemplating an unknown future.

There is a knock at her door...

There is a pause, as Vi gathers herself up.

VI  
Come in.

The door swings open and the nun announces..

A NUN  
Excuse me Sister for the intrusion.  
A woman that looks like she was  
chiseled out of God's rock, is here  
to see you.

Vi rises to her feet, as Andie Sue enters the room.

ANDIE SUE  
(all smiles)  
Goddamn it, Vi -- it's sweet to see  
you again. Montana misses you...

Vi hushes Andie Sue in the presence of the attending nun -- but can't squelch a chuckle.

A NUN

(nervous)

I'll leave you two now.

The nun, covering her eyes, uncomfortably recedes from the room, closing the door behind her.

Andie Sue grabs Vi and plants a healthy kiss on her lips.

Vi is not unresponsive to Andie Sue's affections...

VI

I want out, Andie...I want out tonight.

ANDIE SUE

(a bit hurtful)

I never understood why you wanted this crap in the first place. What was wrong with you...?

VI

Look, Andie -- If this all didn't go so unbelievably wrong ...

(slightly embarrassed)

in the first place... You would've never heard from me again.

(almost tearful)

I was committed here like a patient with a dark soul. I believed in Joseph Smith and in his church...

ANDIE SUE

(shaking her head)

You're kidding me...What a load of shit.

SADIE

...I thought I was saved.

(pacing the room)

I really did...Believe me, I wanted salvation.

ANDIE SUE

(scoffing)

Well, that's reassuring, Violet. But you're not going to find it here.

VI

(shrugging)

I want out, Andie...I want out tonight.

ANDIE SUE  
 (a little confused)  
 What about all your stuff...Leave  
 it? You're going to leave it here?

Vi starts to hurriedly pack a ruck-sack with a few changes of clothes. She leaves a brief note on her empty bed that includes where she can be reached via email.

VI  
 (hastily, terse)  
 This is all I'll need...They can  
 burn the rest.

ANDIE SUE  
 (smiling)  
 I brought your favorite lipstick.

She hands Violet a stick of 'pale raspberry' lipstick.

Violet applies it to her lips and smacks them together like water to a parched desert explorer.

EXT. THE TURNAROUND -- MOMENTS LATER -- EARLY EVENING

Against a beautiful sunset, blazing over the Pish Retreat, Andie and Violet mount their Harley and peel out into a fiery horizon.

Sister Jenny sees them take off and cracks a wry grin.

SISTER JENNY  
 (spitting on the ground)  
 Good riddance to sinners.

Two sisters join her on the steps.

Sister Jenny looks to them.

SISTER JENNY (CONT'D)  
 (sniggering)  
 Sister Violet has left us. Empty  
 her room...We wont be seeing her  
 again. After all, she is a Homo--  
 sexual... and I warned you.

TO:

EXT. SADIE'S RANCH-HOUSE -- DAY

The ranch-house property is a whirlwind of activity.

All around -- construction workers are busy-bees.

They are hanging new drywall, installing plumbing, painting, roofing, building a side car garage.

The task is to doll-up the run-down ranch-house from the ground up -- while sprucing up the barn and the horse stalls to their former glory.

Sadie is upstairs, sitting on a dusty sofa, nursing a cup of tea.

Workman come and go...Some give her big grins and winks.

An open lap-top rests on her knees.

FULL SHOT -- HER LAP-TOP --

She is looking up 'horse labyrinth' on the internet.

One image comes up that peaks her interest.

It is a classic image of an intricate Apache 'horse labyrinth'.

SADIE  
 (to herself, giggling)  
 That's it. That's what I want.  
 That's what Vi gave me.

She looks to a passing worker with a broad grin.

SADIE (CONT'D)  
 (enthused, oblivious)  
 You know -- Violet is going to love  
 it here.

The worker looks back, puzzled.

WORKER  
 I suppose she is, miss.

Sadie takes the toy Chinese labyrinth out of its box.

She lines it up with the one she's found on-line.

It matches up almost perfectly, as a broad grin stripes her features.

SADIE  
 Vi's going to love it here.

FULL SHOT -- THE CHINESE TOY LABYRINTH --SAME

TO:

INT. ANDIE SUE'S GYM -- DAY

The camera prowls around the gym --

Buffed women's bodies gyrate themselves into sweaty toned perfection -- using different devises of body-health torture.

The tour ends on Violet bent over a computer terminal in the main office.

Andie Sue enters the room --

ANDIE SUE  
How's business, lover.

She kisses Vi on the neck.

Vi pushes her away.

VI  
(pissed)  
I didn't leave the convent to do your books.  
(shrugging)  
Your little shrine to the tanning booth is doing better than ever. I hope you're happy.

ANDIE SUE  
(offended, bearing down)  
I took you away from that shit-pile you call a religion. You called me...remember that, Violet. I didn't call you.

VI  
(strident)  
Andie, this isn't what I signed up for.

Andie tries to reassure her.

ANDIE SUE  
I'm sorry, babe. Things will work out. You'll see.

VI  
I'm not that sure things will work out. I don't want to relive things...I don't want to wallow in my past...I left my past to find my future and this isn't it.

ANDIE SUE  
Then why did you call me? I love you, Violet. Why did you call me?

VI  
You love me for all the wrong reasons, Andie. I called you because I wanted out and I knew you'd get me out.

ANDIE SUE

That's cheap and it's bullshit and  
it's selfish.

VI

You're right...it is, and I'm sorry  
for it. I'm not going to lie to you  
but-- This is not what I want. I'm  
waiting for something.

A voice comes over the intercom...

V.O. --Andie Sue, we need you at the  
front desk.

Andie looks to Vi.

ANDIE SUE

Look Violet, we'll talk about this  
later.

VI

I'm not so sure we will.

EXT. ANDIE SUE'S GYM -- NIGHT

SCENE NOTE: *(It's closing time at the Gym).*

As Andie Sue revs up her Harley, sending an angry snarl into  
the night air, Vi swings her leg over the passenger seat.

They both strap on full-head helmets and take off into the  
murk.

Andie Sue is visibly pissed ...

CONTINUOUS --

They catch a long windy drive to Vi's place, hissing passed  
traffic like it's standing still.

UNTIL A LARGE SIGN ANNOUNCES:

EXT. THE TAXIDERMY EMPORIUM SHOP -- MOMENTS LATER

Andie and Vi roll up to the Taxidermy Emporium Shop.

There is a small apartment above the shop.

TO:

CLOSE ON --

There are birds and sundry animal specimens displayed in the  
window.

PULL BACK TO --

Andie Sue throws down the kick-stand...

ANDIE SUE  
(faux-suggestively)  
Can I come up?

Vi takes her keys out and unlocks the door that leads to her small apartment upstairs.

VI  
(shaking her head)  
I don't think so.

ANDIE SUE  
Why not, Violet. Maybe we should...

VI  
(firm)  
It's late...I need to sleep and so do you.

Vi opens the door and disappears behind it.

Andie Sue blasts her Harley's engine and madly streaks into the dark.

INT. VI'S APARTMENT -- MOMENTS LATER

Vi throws her back-pack on the couch and retrieves her laptop from the tiny kitchen table.

She flops down on the sofa and leaning forward, checks her email.

FULL SHOT -- HER LAP-TOP MONITOR -- SAME

There are all the normal email messages she gets on a daily basis-- her mom, spam, etc...Then--

She notices an email at the bottom of the screen with a sender Mercedes Cade.

Her eyes widen as she opens it.

IT READS:

CLOSE ON:

The email

"Violet, If you read this, I bought a horse ranch in New Mexico. Come and join me. Let's be cowgirls...Sadie."

Vi is overwhelmed, as she immediately returns the email, typing in--

CLOSE ON: Computer screen

"How do I get there? Tell me the way...I'm your cowgirl."

Vi reaches out and touches the screen, reaching for someone she truly loves.

EXT. ALBUQUERQUE SUN PORT AIRPORT -- MORNING

With only a small suitcase containing all her worldly possessions, Vi searches the terminal for Sadie.

Out of nowhere Sadie blind-sides her with a huge hug.

VI

(cracking a shit-grin)  
Goddamn it...I never will forgive  
you.

SADIE

(all smiles)  
Sure you will...

They exchange a modest hug and a kiss.

TO:

EXT. THE AIRPORT PARKING LOT -- SAME

Sadie has a beautiful brand-new red Hummer that awaits.

Like a charmed coach, it will take Vi and Sadie into the heart of the land of enchantment.

The Hummer disappears out of the parking lot, going forth into the New Mexican wilderness.

VI

(excited)  
...Let's see this ranch you've been  
talking about, girl...

EXT. A BUCOLIC NEW MEXICAN LANDSCAPE -- LATER -- DAY

It is a long drive back to the ranch house.

Sadie and Vi have a lot on their minds.

The red Hummer pulls over a ridge, exposing purple buttes and a vast landscape.

VI

(beneath an emotion)  
I'm so in love with you, do you know  
that?  
(shaking her head)

Sadie clutches Vi's hand.

SADIE  
 (biting her lip)  
 God, I missed you. Like I've never  
 missed anybody.

VI  
 How did you find me...Sister?  
 (sister said in jest)

Sadie cracks up.

SADIE  
 Vi-- face it, that part of our lives  
 is over. I had a hell of a time  
 finding you.

VI  
 (a little uncertain)  
 I left an email address at the convent  
 so you could contact me.

SADIE  
 I wrote a letter first and got a  
 very suspicious "return to sender".  
 You don't suppose Sister Jenny is  
 checking the mail these days?  
 (Sadie laughs)

VI  
 Yeah, she sure has a handle on  
 monitoring the morality around the  
 convent... I mean the retreat.  
 (Vi sharing in the  
 sarcasm)

SADIE  
 I just pressed the issue until someone  
 got off their sorry ass and retrieved  
 the letter you left.

Both women begin to laugh, elated to be together and relieved  
 to clear things up.

VI  
 Well, it looks like things turned  
 out just fine, Sadie... perfect!

TO:

EXT. SADIE'S RED HUMMER -- SAME

Sadie pulls in to a deserted rest-stop.

The rest-stop over-looks an empty desert landscape peppered  
 with fluffy clouds that streak the horizon in the distance.

A pale blue sky ushers in an emotional scene.

A lazy creek burbles below.

Sadie parks the Hummer.

INT. SADIE'S HUMMER -- SAME

She pulls the key out of the ignition.

TO:

EXT. A ROCKY STREAM BELOW -- SAME

They both walk down to the rivulet.

A stream flows over the bedrock.

Sadie embraces Vi --

SADIE  
(passionate)  
Kiss me...now.

Their lips touch -- sharing the moment, as skin touches skin.

ANGLE UP --

A turquoise sky splits the heavens.

DISSOLVE TO:

Sadie swings the Hummer over a ridge and shows Vi (for the first time) the property--

VI  
(In disbelief and  
excitement)  
I can't believe this. This is all  
yours? Oh my God.

SADIE  
Now it's ours.

Sadie grabs Vi by the shoulder and pulls her near--- smiling ear to ear.

Sadie and Vi stand looking at the view -- silent.

EXT. THE RANCH HOUSE -- LATER

Sadie pulls the Hummer to the ranch house.

It's been fully restored and looks beautiful in the late afternoon sun.

VI

(in disbelief)

How? I can't believe what I'm seeing.  
It's overwhelming, Sadie.

SADIE

(blasé)

I won the Colorado lottery. I have  
lots of money. Lots and lots of  
money. I've never told that to  
anybody -- I went to the convent to  
make peace with my fortune... and  
then I found you.

(smiling ear to ear)

God...Go figure --

(motioning)

I bought this place for us. So what  
do you think?

VI

(almost speechless)

I think so. I really do.

INT. VI'S NEW STUDY -- LATER

Sadie wanders in with a bottle of Crystal and two champagne  
flutes.

SADIE

Let's celebrate, cowgirl.

Sadie hands her a glass and fills it.

Vi offers a toast, lifting her glass.

VI

To the Saint and the Sinner.

SADIE

(sexually)

Alright, to the Saint and the Sinner.

TO:

INT. THE RANCH HOUSE DOWNSTAIRS -- MORNING

Sadie and Vi are naked intertwined on a large wide couch.

The sunlight dapples across their skin.

Vi wakes up and gently rises from the couch -- careful not  
to wake Sadie.

She throws a red silk red robe on.

She makes herself some coffee and toast.

Vi takes a seat at a breakfast table situated on the outside deck.

Something catches the corner of her eye.

Vi looks out over the property, squinting in the morning sun... and there it is -- a giant horse labyrinth.

The same toy Chinese labyrinth she gave to Sadie is now fully realized.

Vi runs down the deck stairs towards the odd construction.

SCENE NOTE: *(The labyrinth is intricately fabricated from lodge pine. Specific points are dotted with ten foot poles draped with animal skins and colorful flags).*

Vi walks the labyrinth maze. Bending flag poles as she goes.

She strokes the animal hides and dances to its center.

ANGLE -- FROM ABOVE --

Vi is standing in the center of the labyrinth.

Her red silk robe swirls in the dust. She resembles a crimson bull's-eye.

TO:

Vi runs back to the ranch house.

INT. RANCH HOUSE -- SAME

Sadie is still asleep on the couch.

Vi bursts in.

VI

(excited)

I can't believe it! You actually did it!

SADIE

(sleepy)

What did I do?

VI

You built the horse labyrinth! It's gorgeous.

(beside herself)

So...where are the horses?

SADIE

They're coming...They'll be home soon.

VI  
 (overly exited)  
 How soon...how many?

SADIE  
 (by-the-by)  
 Oh, about 200 head of mustangs.  
 We're going to have a round-up,  
 Violet.  
 (buoyant)

VI  
 Just you and I?

SADIE  
 Just you and I, 200 mustangs and a  
 few helicopters.

TO:

A.O. -- HELICOPTER BLADES--FADE IN ROUND-UP MUSIC

SHOT -- AERIAL -- EXT. RANCH PROPERTY -- MORNING

Rising over a rolling hillock, a herd of mustangs tear across  
 a vast open veldt.

Hot on their hooves, three Ultra-Lite helicopters zoom over  
 head like giant angry wasps, buzzing and bearing down on the  
 herd.

The herd breaks off in 3 directions.

The helicopters follow.

Vi and Sadie come over a rise on horseback observing the  
 ongoing scene.

They both head down to pull in the strays.

Sadie gets on her 2-way to one of the mini-helicopter pilots.

SADIE (CONT'D)  
 Funnel them into the canyon and back  
 to the coral!  
 (yelling over the  
 noise and dust)

HELICOPTER PILOT  
 (over the din)  
 We're on it, Miss. No problem...

SLO-MO TRACKING -- THE HEARD...

Their hooves cut deeply into the soft sod.

Their eyes are white and wild.

Their haunches are wet and lathered.

Their nostrils are flared.

Sadie signals Vi to drop back behind the herd and bring up the strays.

One of the strays falls, screaming and sending up a cloud of dust.

Vi coaxes it to its feet and sends it through the narrow funnel of the canyon.

SCENE NOTE: *(The canyon ends at the open gates of the coral).*

All seems fine, according to the plan --

Suddenly --

The alpha-stallion breaks off from the herd.

The rest of the herd wants to follow but the helicopters cut them off.

The alpha stallion races up a shallow hill.

SADIE  
(over the 2-way)  
Get after him, Vi! I'll follow you.

VI  
I'm on it!

Vi gallops off after him.

After a tense chase, Vi pins him in a box canyon.

The stallion rears, snorts and throws its front legs up challenging Vi and her mount to a fight.

Vi's horse backs off -- intimidated by the alpha-male's display.

She makes her mount hold its ground.

Vi and the stallion stare one another down.

VI (CONT'D)  
Sir, you and I are going to cooperate.

She sits steadfast on her saddle.

The stallion is resistant -- but is reticent in his stance...almost mystically connecting with Vi.

The wild stallion is unwilling to release his freedom.

But seems the spirit within this horse knows this woman.

He stares at Vi for a long moment.

He whinnies and charges forward.

Vi yells out to Sadie.

VI (CONT'D)

Sadie! Block him off and send him  
my way!

SADIE

I've got him!

Sadie blocks the stallion's passage and leans into the path of the stallion, heading him toward the narrow canyon entrance to the coral.

Vi heads him off at an open crevice out of the boxed canyon and steers him around to the path she wants him to take.

TO:

SCENE NOTE: *(clearly there is a bond between Vi and the wild mustang).*

SADIE (CONT'D)

*(faux-jealous)*

I think you've found a new love!

VI

We'll see...

*(grinning)*

Maybe you're right.

*(yelling behind her)*

Vi takes the rear of the stallion and pushes him toward the coral.

She successfully steers him into the narrow gate and...  
victory!

POV --

AERIAL SHOT -- THE ULTRA-LITE HELICOPTERS -- MOMENTS LATER --

They herd the wild mustangs into a large coral, rushing over them like angry bees.

They fly over a horse labyrinth, connected to the coral.

ON -- ONE OF THE PILOTS --

He looks down and squeezes the button of his 2-way radio.

AUDIO NOTE: *(Radiophonic)*

HELICOPTER PILOT  
 (slightly surprised)  
 What the hell is that?

The 'copters fly over the maze..back and forth.

HELICOPTER PILOT 2  
 Got me. Some sort of Indian bullshit.

HELICOPTER PILOT 3  
 It's not our business -- Let's land  
 these traps and get paid and get  
 outta' here...

HELICOPTER PILOT  
 (authoritatively)  
 Roger that...let's go in. I think  
 we've done our job.

WIDE SHOT --

The 3 ultra-lite helicopters land beyond the coral, kicking  
 up dirt that swirls all around them like dust devils.

Sadie pulls up along side them on her mount.

She slaps a wad-full of cash in their boss' hand.

SADIE  
 Good job, boys. You earned it.

HELICOPTER PILOT  
 (agreeably)  
 All in a days work...

He thinks for a minute...

HELICOPTER PILOT (CONT'D)  
 Hey...No disrespect --  
 (pointing)  
 What the hell is that? A horse maze  
 you got built out here?

SADIE  
 Yeah...So?

HELICOPTER PILOT  
 (shaking his head,  
 smiling)  
 And you want to train these wild  
 beasts using it?

SADIE  
 (confident)  
 Yes...I do.

## HELICOPTER PILOT

Well,  
 (sniggering, tipping  
 his hat)  
 I wish you luck...

MOMENTS LATER --

A large U-Haul pulls up and the helicopter cowboys load up and move out.

TO:

EXT. THE RANCH -- CORAL-- MORNING

The coral is full of milling mustangs.

Some of the horses demonstrate their displeasure of being cooped-up by whinnying, rearing and biting the haunches of other horses.

At the end of the coral is a funnel with two gates on each end that allows two horses at a time to enter the labyrinth.

Sadie has hired several Indians from a local tribe to help guide the horses through.

They begin their arduous job.

A cloud of dirty talc billows into the sky, falling over the coral like ash.

The Indians trot the first two horses through the gates and into the maze.

The labyrinth finally spills into an adjoining coral where other Indians wait to break the mustangs into saddle-friendly beasts. It will be a long process.

OVER TO:

Sadie and Vi try their best to coax the tethered alpha-male into a small holding corral.

He pulls them to and fro through the dirt and mud but they finally manage it.

As Vi closes the gate, the alpha male rears and huffs at her like a caged devil.

As the two women dust themselves off and head towards the ranch house, Sadie calls out to one of the Indians...

SADIE

You boys can knock off at sunset.  
 (waving)  
 We'll see you tomorrow.

THE INDIAN  
 (yelling, waving back)  
 Will do, mamm.

Vi looks back at the labyrinth...

VI  
 That went well...What a ride! I  
 can't wait to train our friend.

SADIE  
 I'm not so sure about you being able  
 to break that male.

VI  
 If anyone can do it...I can.

SADIE  
 (resigned)  
 I know you too well not to argue.  
 By the way... my ass hurts.

Vi and Sadie laugh hysterically as they head for the house.

SADIE (CONT'D)  
 Let's get cleaned up...I feel  
 downright filthy.

VI  
 I'm starved.

INT. THE RANCH HOUSE BATHROOM -- LATER

Both Sadie and Vi are dusty and splattered with mud.

Sadie draws a bath in an enormous jacuzzi tub.

She lights candles and pours in a healthy amount of bath salts.

VI  
 (grinning)  
 Well, I can't wait to get into this.

They both undress and then embrace, kissing one another sensually over their taught dirt-smudged upper bodies.

Easing themselves into the steaming waters, Sadie lets out a giggle.

SADIE  
 (cooing)  
 God, this feels good on my poor aching muscles.

Luxuriating, they lean back onto the scalloped sides of the tub.

Sadie lowers her leg and eases her foot gently onto Vi's genitals.

Vi dips her head back sighing...

VI

You are a nasty girl...you know that?

SADIE

(smiling broadly)

Of course I do.

Vi reciprocates the gesture...then--

Vi moves forward, submerging her head between Sadie's legs.

Sadie lets out a sexual squeak.

Vi raises her head taking a deep fresh breath of air.

SADIE (CONT'D)

Oh God...Oh God, Vi.

VI

(grinning ear to ear)

I don't think God has anything to do with us, Sadie Cade.

(smiling mischievously)

SADIE

I think you're right.

Vi submerges her head again.

PULL UP --

A steamy cloud washes out the scene.

INT. THE RANCH HOUSE KITCHEN -- LATER

Steam is rising from some unknown source.

ANGLE DOWN --

Sadie, in a blue silk bath-robe, is stirring oriental noodles in a wok. She throws in some onions and chicken.

WIDE SHOT --

Vi sits at an oak dinner table also draped in her red silk bath-robe.

SADIE

Do you want cilantro and peanut sauce?

VI

Sounds delicious.

SADIE  
Should we drink some wine?

VI  
Break that wine out. We deserve  
it.

They both crack up.

VI (CONT'D)  
You know Sadie...I'm going to wake  
up from this dream any time now,  
aren't I?

SADIE  
I certainly hope not. It's all about  
us now...we're not dreaming  
anymore...this is real. This is our  
place. This is my dream to you.

They both begin dinner, as Sadie hands Vi a small black velvet  
hinged box.

Vi is taken aback...

VI  
What's this?

SADIE  
(slyly)  
Open it.

Vi carefully opens the box and staring back at her, is a  
glimmering platinum ring band.

SADIE (CONT'D)  
(excited)  
Try it on.

Vi puts it on her ring finger. It's a perfect fit.

VI  
My God, Sadie...it's beautiful.

Vi looks to Sadie, quizzically...

VI (CONT'D)  
(narrowing her eyes,  
knowingly)  
Are you going to ask me something?

SADIE  
(without a second  
thought)  
Marry me. I know an Indian Shaman  
that has already agreed to do the  
ceremonies.

VI

(thinking)

I'm not quite sure what to say...Is this legal in New Mexico? It sure isn't in Wyoming or...

SADIE

(stopping her)

Vi, Do we love each other?

VI

(cupping Sadie's hand)

We love each other.

SADIE

Forever?

VI

Forever.

SADIE

Then it doesn't matter.

VI

(smiling)

Then I'll marry you.

EXT. ON A HILLSIDE AN INDIAN STYLE CEREMONY-- SUNSET

There is a small gathering of friends sitting on fold-out chairs.

Vi and Sadie are standing -- dressed in lovely calf-length Indian buckskins, beads and braided hair.

The Shaman approaches them in silence then--

SHAMAN

(gesturing)

Please take hands.

Sadie and Vi take hands.

The Shaman says the Apache wedding prayer...

Sadie and Vi parrot each phrase -- using we and us instead of you

SHAMAN (CONT'D)

(with an Apache accent)

Now you will feel no rain. For each of you will be shelter for the other. Now you will feel no cold. For each of you will be warmth for the other. Now there is no loneliness.

(MORE)

SHAMAN (CONT'D)

For each of you shall be a companion  
to the other. Now you are two bodies.  
But there is one life before you.  
Go now to your dwelling place. To  
enter the days of your togetherness.  
And may your days be good. And may  
your days be long upon the earth.

The Shaman puts his hands on their shoulders...

SHAMAN (CONT'D)

Please now...embrace and turn to  
your future.

Sadie and Vi lovingly embrace, as the small gathering claps  
and cheers.

EXT. THE HORSE LABYRINTH -- MORNING

The Indian ranch hands continue their work -- but progress  
is slow. (After all, there are 200 mustangs that need to be  
trained and broken).

Meanwhile -- Vi is down at the small training corral.

CLIPS --

1. Standing outside of the training corral, she gingerly  
entices the stallion's trust with sugar cubes and carrots.

He stoically stands on the opposite side of the pen.

She carefully enters the corral holding a carrot stick.

The stallion snorts and grunts at her, nervously moving side  
to side.

He takes the carrot stick and moves to the far side of the  
pen.

She holds out another carrot stick.

He rears and rushes her.

She quickly jumps the fence.

Vi lets him settle down and re-enters the pen.

She holds out the carrot stick and he takes it as she strokes  
his mane.

2. She ever-so-gently loops a lead rope around his head.

He backs away and she offers him more sugar cubes and carrots.

He is obstinate, but finally allows it.

3. Vi begins training the mustang with the technique of lunging and soft-breaking.

4. Vi tries throwing a blanket over the horse's back while offering him more carrots.

At first he resists but, begrudgingly, allows it.

5. She gingerly places a saddle on him.

He backs away and throws the saddle off.

The horn swipes her face, giving her a bloody nose.

Vi waits for him to calm down and then tries it again and again.

6. Finally -- the stallion accepts the saddle.

She carefully climbs on.

The stallion bucks and Vi goes flying onto the soft dirt and wood chips.

She tries again and gets thrown again.

7. She lunges him with the saddle on.

He calms down.

She mounts him and he accepts her (for the first time) on his back.

She trots him around the enclosure, triumphant.

Sadie wanders down to the training coral.

She sees Vi mounted on the stallion controlling him -- leading him.

SADIE

I see he's yours. I never thought  
I'd see it.

VI

He's mine now.

SADIE

What's his name? -- You got a name  
for him?

VI

(grinning)  
Diablo..

SADIE

Diablo?..You've got to be kidding.

Vi continues to trot the obedient stallion around the coral.

VI  
No, I'm not kidding.  
(smiling mischievously)

SADIE  
(rolling her eyes)  
OK...It's the Devil's horse...Fine  
with me, Violet. Just be careful.

VI  
(confidently)  
I'll be careful...Bet on it.

SADIE  
I hope so...

VI  
You're being silly...what's in a  
name.  
(laughing)  
He's pretty devilish.

SADIE  
He has spirit. I think you two are  
a perfect fit.  
(amiable)

SCENE NOTE: (*Sadie looks away, frowning. She does not like the stallion. She feels like something is prescient, dark, sinister about the animal*).

She silently walks back to the ranch house.

Vi pulls Diablo to a stop...

VI  
(yelling)  
Sadie! Come-on back...Sadie!

Sadie doesn't answer.

Vi dismounts, stroking Diablo's neck...

Diablo is still slightly contentious, shaking his head and biting down hard on his bit.

Vi rests her head on his long neck -- trusting.

There is an obvious spiritual connection between animal and human.

VI (CONT'D)  
 (gently, dulcet, firm)  
 You're mine now, boy.

FADE OUT:

TO --

SCENE NOTE: *(Flying over the ranch it is a beautiful shot. Nothing in the world is as wonderful and bucolic as Sadie and Vi's ranch).*

We fly over the main coral and see there are lots of cars parked along the barrier.

It is thick with cowboy vehicles -- SUVs, Pick-ups, Jeeps, horse trailers and the like.

There is a horse auction going down.

The hired ranch hands trot out the prime best of the mustangs.

An auctioneer, on a raised platform, blurts out a steady flow of bids.

SCENE NOTE: *(The trained mustangs are going for 100 times their original price).*

INT. THE RANCH HOUSE -- LATE AFTERNOON -- SAME

*(Following the auction)--*

Sadie and Vi are hosting a high-end charity cocktail party.

All the state's luminaries are there and a few entourages, stooges and hangers on.

Sadie nervously grabs a wireless mic.

All attention is on her.

SADIE  
 (shyly)  
 Hello everyone.

They respond to Sadie's voice with resounding approval...

SADIE (CONT'D)  
 The final tallies are in and we've made over \$100,000 for the Children's Cancer Research Fund.

The room roars with clapping and shouts.

SADIE (CONT'D)  
 For our beautiful mustangs!..Thanks  
 to all of you for participating and  
 to the trainers...And thank you,  
 Violet.

Vi grabs the mic and plants a wet kiss on Sadie's lips.  
 There are more shouts, whistles and applause from the room.

VI  
 (turning to the mic)  
 We have come full circle...from the  
 convent to the rawhide!

The crowd grows hushed.

VI (CONT'D)  
 (grinning)  
 We worked hard breaking a wild herd  
 of mustangs...It was -- it was...life  
 changing...really!

Some whistles and yelps.

VI (CONT'D)  
 But we did it!  
 (looks to Sadie)  
 Sadie, you hired the best crew in  
 New Mexico to do it.

More clapping...

VI (CONT'D)  
 --And now we can help some sick kids --  
 have a future -- It doesn't get  
 better than that.  
 (to the room, from  
 the heart)  
 Thank you all so much for being here.

More shouts and applause.

Sadie and Vi melt into the crowd, mingling, as the party  
 continues.

DISSOLVE TO:

INT. THE RANCH HOUSE BEDROOM -- MORNING

Sadie is sound asleep in the expansive bed.

Vi is already up sipping coffee and getting dressed for a  
 morning ride on Diablo.

She goes upstairs to the bedroom and kisses Sadie on the  
 cheek.

Sadie becomes semiconscious, asking Vi...

SADIE  
(groggy)  
Where are you off to?

VI  
My morning ride.

SADIE  
On that horse I suppose.

VI  
Yeah, Sister. I'm riding with the  
devil.

Sadie smiles.

SADIE  
I'm going back to sleep. So, ride  
the devil and I'll see you at lunch.

Sadie's head disappears into a pillow.

Vi saddles up Diablo and takes a beautiful morning tour around  
the ranch property.

TO:

EXT. THE RANCH HOUSE ROUNDABOUT -- AFTERNOON

Sadie and Vi head to town (Las Cruces) in the Hummer. (They  
need to stock up on some supplies).

INT. THE HUMMER'S CAB -- LATER

Sadie is driving. She swings her head towards Vi...

SADIE  
(Concerned)  
I'm not thrilled about Diablo...I'm  
not sure I trust that horse.

VI  
(dismissive)  
We're not going to go into that again.  
Are we? I mean, I appreciate your  
concern but Diablo is just a horse...  
my horse, Sadie.

SADIE  
There's something about him. Next  
time you go on your morning ride,  
I'm coming with you. Make sure you  
wake me up.

VI  
 (sniggering)  
 That's funny. You and morning don't  
 mix.

EXT. THE HUMMER -- MOMENTS LATER

The Hummer pulls up to Sadie's favorite mercantile store.

An old Indian woman is sitting on a traditional wool blanket  
 throwing bones in front of the store. She is a seer.

Several tourists are taking photos of her.

As Vi walks by, she grabs at Vi's blue-jeans.

CLOSE ON -- The Seer's weathered face.

One of her eyes is blind and covered by a thick cataract.

WOMAN SEER  
 (with a heavy Apache  
 accent)  
 I have something for you, little  
 bird.

VI  
 You do? What do you have for me...  
 (kindly)  
 Tell me then...Sweetheart.

WOMAN SEER  
 Sit, sit beside me.

Sadie smiles at Vi.

SADIE  
 I'm going in to get our stuff. Go  
 ahead and get your fortune told.

VI  
 Alright, Cowgirl, I think I will.

Sadie disappears into the store.

Vi takes a seat beside the ancient Indian woman. There is  
 trepidation in her expression.

The seer throws the bones and studies them.

They have formed a circular pattern not unlike the labyrinth.

WOMAN SEER  
 You are a daughter of the wind.

Vi shoots her a wry grin...

Annoying tourists continue taking photos of the two sitting side-by-side.

WOMAN SEER (CONT'D)

The wind could deceive you...for it goes in many directions -- but there is only one direction for you.

VI

What direction is that?

The seer strokes Vi's pretty face.

WOMAN SEER

It's to the center...the center of the circle.

VI

(smiling gently at the woman)

Well I think I can handle that.

Vi hands her a twenty dollar bill but the Seer Woman refuses it.

WOMAN SEER

This one is for free, child.

Vi nods, bends and drops the twenty onto the Seer Woman's lap anyway.

WOMAN SEER (CONT'D)

Bless you.

Sadie exits the store with a shopping cart full of supplies.

SADIE

(Smiling)

So, Cowgirl, what's your fate?

VI

Apparently, I am a daughter of the wind...

(shrugging it off)

SADIE

(Laughing)

And I suppose you ride with the wind?

The seer woman looks up at the two woman, cracking a wide smile.

EXT. THE HUMMER -- MOMENTS LATER

The fully stocked Hummer heads back to the ranch.

A distant dark angry thunderhead billows on the horizon, throwing out strings of lightning that split the sky.

The Hummer vanishes over a hillock.

DISSOLVE TO:

EXT. THE HORSE LABYRINTH -- MORNING

Vi leads Diablo through the maze, stroking his mane.

VI

(gently)

You're my boy..Let's go to the center.

Diablo is beautiful in the morning sun.

His blonde mane contrasts against the dark tan color of his body.

As Diablo and Vi reach the center of the horse labyrinth, Sadie wanders down leading her mount.

VI (CONT'D)

(to Sadie)

Do you realize what time it is?

SADIE

Vaguely...I think it's morning.

Sadie has a thermos and pours herself a generous cup of steaming coffee.

She leans her body against the coral and hangs her hands over the side.

SADIE (CONT'D)

(taking several sips,  
strident)

I need caffeine.

Vi laughs...

VI

Do what you have to do, Cowgirl.

Leading Diablo from the labyrinth, she climbs on the saddle.

Sadie does the same.

Vi leans over and softly whispers into Diablo's ear.

VI (CONT'D)

Well Diablo, we went to the only  
center I know.

The two head off over a ridge for their morning ride.

There is a languid herd of cattle grazing on a hillside.  
They stray off the trail into a thick grove of trees and  
down to a pond.

SADIE  
God, I can't believe our luck.

VI  
It was your luck that made this dream  
real.

SADIE  
Yeah, I guess you're right.

VI  
That's how I met you -- after all.  
(contemplative)  
Do you still feel some kind of  
connection to the church, Sadie?

The two dismount and lead their horses to the water's edge.  
Diablo is not interested. He remains at Vi's side.

SADIE  
(serious)  
Those days are gone. The Pish Convent  
is gone...There's no reason to hang  
onto those days.  
(she squeezes Vi's  
hand)  
The Mormon church is too constricting  
for women like us.  
(smiling knowingly)

A dark thunderhead moves towards them as the wind picks up.

SADIE (CONT'D)  
I love you, Cowgirl. I'm not quite  
sure how this happened but I'm happy  
it did.

VI  
I love you too. Life is complete.  
(thoughtful for a  
moment)  
Before us, I never stopped to  
contemplate what I wanted. I was an  
only child to a driven man. I never  
questioned what he planned for my  
future. I just followed in his  
footsteps. He wanted a boy and I  
was what he got.  
(looking to Vi)

SADIE

I was raised a Mormon right from the start and never questioned it.

(she throws her head,  
back, laughing)

I'm a third generation Mormon for Christ's sake!

VI

Well, we have a good life here. It's the best life. We couldn't have planned it better.

SADIE

No, I don't think so. I don't think we could have planned it better.

Vi takes Sadie's hands into hers and draws them up to kiss them tenderly.

VI

(sincerely)

Thank you for this life, Cowgirl.

The sky darkens. There is lightening and thunder claps.

Sadie looks out to the arriving storm as it starts to rain harder.

SADIE

(slightly worried)

I think we better head back.

Sadie takes Vi into her arms and lovingly kisses her on the lips.

They ride back towards the ranch house.

VI

(laughing and yelling  
into the storm)

I am a daughter of the wind!

The rain turns into sleet.

The sleet turns into hail.

Sadie and Vi are caught in a torrential downpour as they make their way in the direction of the ranch.

Lightening strikes at the heels of the horses.

There is a deafening thunder clap.

Both horses rear in terror.

Sadie controls her horse but Diablo throws Vi from the saddle.

SLO-MO--

Vi falls and hits the side of her head on a sharp rock.

Sadie jumps off her mount and lets the spooked horse run away.

Diablo remains standing nervously by Vi's side.

SADIE  
(frantically)  
Violet! Violet!

Blood pours from Vi's head.

Sadie cradles Vi's head in her arms.

Vi's eyes roll back.

SADIE (CONT'D)  
Vi, can you hear me?

Vi is unresponsive.

Sadie rises to her feet and looks around as if help is coming.

There is no help.

Vi's blood pools around her head in the down pour and swirls in a pattern not unlike the labyrinth.

TO:

CRANE SHOT -- The camera pulls away from the scene and pans to a dark horizon.

FADE OUT:

INT. THE RANCH HOUSE -- MORNING

There is a Wake for Violet Montana.

There is an urn balanced on a pedestal containing Violet's ashes.

Red roses are draped over the side.

There are many guests.

Andy Sue is there.

Many of Vi's friends from the Montana Legislature are there.

The hired ranch hands are there as well.

Andy Sue hugs Sadie.

ANDIE SUE

We both loved her. Maybe you more than I. She's never gonna come around again, no matter how much we want her here.

SADIE

(a little teary)

She's still with us Andie Sue.

Andy Sue starts to cry.

Several guests approach Sadie with their condolences.

FADE OUT:

TO:

EXT. THE HORSE LABYRINTH ON THE RANCH -- MORNING

Sadie carries a bundle wrapped in Vi's red silk robe, toward the horse labyrinth.

The wind picks up the dust on the ground and sends it upward in a whirlwind.

Sadie unwraps the bundle to reveal Vi's urn from the wake.

She sets it thoughtfully on the ground and removes the lid.

Sadie picks up the urn and starts to walk through the labyrinth.

She reaches the center and releases the contents of the urn into the center of the labyrinth.

The wind picks up again and the ashes mix with the dust...whirling upward.

DISSOLVE TO:

EXT. ANCIENT HORSE LABYRINTH -- DUSK

Horse hoofs stir up the dust and the scene is mixed with Apache Indians and mustangs going through the ancient horse labyrinth.

Audio Note: Claps and yells from the Indians guiding the mustangs through the labyrinth are mixed with the sound of labored breath and whinnies from the wild herd. Thunder claps in the background.

DISSOLVE TO:

SERIES OF SCENES --

1. Vi and Sadie are laughing by the candlelight in their shared room in the convent.
2. Sadie and Vi picking jujube fruit.
3. Sadie and Vi's first kiss.
4. Sadie and Vi's reunion at the airport.
5. The roundup.
6. Scenes of their wedding.
7. Vi riding Diablo with a huge smile on her face.

TO:

EXT. THE RANCH LABYRINTH -- BACK TO SADIE -- MORNING

Sadie looks up to the sky and smiles.

She reaches into her pocket and pulls out a folded piece of tissue paper and unwraps it.

A lock of Vi's auburn hair is neatly placed inside.

Sadie walks to the stables and pulls Diablo from his stall.

SADIE

There boy. You ride with the wind  
today.

Sadie takes the lock of Vi's hair and braids it into Diablo's mane.

She places a bead from their braided hair, from their wedding ceremony, at the end of Diablo's mane.

She walks the horse to the horse trailer and loads him up.

TO:

EXT. EDGE OF THE RANCH PROPERTY -- AFTERNOON

Sadie pulls Diablo out of the trailer with a lead rope.

Diablo starts to scuff at the ground and snorts restlessly.

Sadie removes the lead rope and Diablo hesitates only for a moment and then bolts out to the vast horizon.

TO:

INT. THE RANCH HOUSE -- EVENING

Sadie is going through Violet's possessions.

She comes across the toy Chinese labyrinth and holds it for a moment.

She thoughtfully looks it over and then sets it aside.

EXT. THE RANCH HOUSE -- AFTERNOON

A moving van pulls up and starts to load in the packed boxes, furniture etc.

Sadie is out front talking to a nicely dressed female real estate agent.

The agent hands her a check.

REAL ESTATE AGENT  
I could have gotten you more for this property. I'm not sure why you are practically giving it away.

SADIE  
(smiling)  
I got what I came for. I'm happy for the time I had here and now I'm done.

REAL ESTATE AGENT  
(a little confused)  
Okay, so now it's done.

They shake hands and Sadie signs the papers.

Sadie gets into her Hummer with a U-Haul in tow.

She places the toy labyrinth in the passengers seat and drives away.

EXT. THE NEW MEXICO LANDSCAPE

SADIE  
(to herself, V.O.)  
You're in dream time now, Cowgirl.  
You've reached the center. We had a great ride.

Sadie drives on and on into an unknown landscape.

She pulls the hummer up to a quick-mart in the middle of nowhere.

She enters the store.

She buys a hot dog, a soda and glances over at the lotto machine.

SADIE (CONT'D)

(smiling)

I'd like to buy a ticket.

THE CLERK

Do you have your numbers or do you  
want a quick-pick?

SADIE

A quick pick will work.

She takes her ticket and soda, heading back to her Hummer.

She pulls out of the parking lot and onto the highway.

She drives and drives as the outside scenery flashes by her  
window.

SUDDENLY --

She drives by a jujub plantation.

There is an archway entrance to a turnaround.

She drives under the archway.

The sign above reads **Pish Retreat**.

She pulls up to the main building.

She looks to her side and contemplates the toy Chinese  
labyrinth.

She breaks down and cries.

She opens her door and walks up the steps of the main building  
to the Pish Retreat.

AERIAL --

The Pish driveway resembles the labyrinth with Sadie's red  
hummer in the middle.

INSERT --

**In each of us, there is a dreamer, and a rebel, where sex  
and religion ride together.**

Roll Main Credits